

MACHINE KNITTING MONTHLY

JUNE '94
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STAR CHART

● WIN A BIRTH CHART
AND A DESIGN TO KNIT

FREE WORKBOX

● 6 COMPLETE HANDYCHESTS
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TAKE A BREAK

● GET-AWAY GUIDE TO
KNITTING TUITION
PLUS NEW MKM COURSES



IRIS BISHOP

DESIGN COLLECTIONS

*All design collections are illustrated in full colour.
Collections of 24 stitch designs include punchcard and electronic graphs.*

- NEW CELTIC INSPIRATION** — Featuring the classic tunic-style sweater and jacket patterns illustrated in many of Iris's publications and magazine articles — PLUS — a collection of fabric and border designs in Iris's unmistakable style with 'short floats', colour and fashion ideas. (24 stitch) £4.95
- COUNTRYSIDE CELEBRATION** — Beautiful, realistic landscape designs for each month of the year — designs include foxes, rabbits, birds, flowers, trees etc. Previously published in black and white only, in M.K. Monthly. (24 stitch) £4.95
- POT-POURRI** — An invaluable collection of fairisle fabric designs with 'short floats' including florals, geometrics, oriental designs, stars and planets etc. — PLUS — plenty of colour and fashion ideas. (24 stitch) £4.95
- 40 STITCH SPECIAL** — A collection of Iris's most popular design ideas, including animals, florals, sports and decorative patterns. Designed for Passap and Pfaff machines, but graphs can be used for jacquard with Japanese electronics £4.95
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- KID'S FAIRISLE** — Over 20 fairisle designs — PLUS — a basic sweater pattern for all ages from babies to teenagers. (24 stitch) £2.95

DISCS — for Brother electronic machines with disc drive, now available for the eight design collections listed above £5.95 each

NEW Designaknit discs are in preparation — please write for details . . .

- CATS** — 5 intarsia designs — kitten, Siamese twins, Persian playmates, snow leopard and tabby on the tiles £2.00
- BIRDS** — 5 intarsia designs — kingfishers, barn owl, tawney owl, swallows and shelducks £2.00
- CHRISTMAS DESIGNS** — seasonal borders and motifs for 12 stitch and 24 stitch machines — PLUS — one intarsia design £2.50

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ALL PRICES INCLUDE POSTAGE AND PACKAGING

(Outside U.K. — please add 50p per item. Payment in sterling cheques etc. only)

Please send order (cheques etc. payable to 'Iris Bishop') or stamped addressed envelope for illustrated list to:

IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

C CONTENTS

Dear Readers

June and we are already in the mood for summer holidays with a clutch of patterns coloured by dreams of tropical islands – glowing coral, clear turquoise, soft green...

Terry Armitstead is on the same wavelength with his seashore design of shell fish for **Creative Intarsia** while Iris Bishop finds wild strawberries for her **Inspirations** calendar.

Not everyone likes to lie on the beach, so if your idea of leisure is to pursue your hobby, we've just the feature for you – **Take a Break** lists places where you can take a holiday or just a day out without being parted from your knitting. Read too, about the tuition courses available at MKM – details are on page 32.

Do you always read your horoscope? Then you need page 30 where the **Spotlight** is on astrology and you can win a personal birth chart with analysis and a design to knit or embroider.

Finally, don't miss the super Singer Handy-chests on page 7 – it's a free draw and each work-box is packed with goodies. Good luck!

Sheila

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DESIGNS



6 Blowing Bubbles.....38
Dromatic 5, 80 and E6000



7 Dougal.....50
Double knitters



8 Eyelet Ribs.....62
Standard gauge

1 Paprika Picots11

Standard gauge

FEATURES

Art & Design – Wool winding	46	Masterclass – Art Nouveau	56
Club Line – Clubs and courses	64	News Line – All the news.....	6
Club Speakers – Book a visit.....	52	Oh Brother – Cables are fun, Part 3	13
Creative Intarsia – Shell Fish	82	Question Time – Tips on rib.....	60
Dear Anne – Your letters	68	Silver Scene – Punchcard basics	48
Design Line – Short sleeved summer top	34	Spotlight – Twin Talents.....	30
Dromatic Update – The transfer carriage	36	Take a Break – Holiday tuition.....	8
Inspirations – The woodlands in June.....	22	Teach-In – Buttonhole bands	16
Latch On – Thick and thin.....	44	The Woolleys – Laugh with Doug Baker	44
Machine Knitting Courses – Learn at MKM	32	Workshop E6000 – Large designs on E6000	66

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

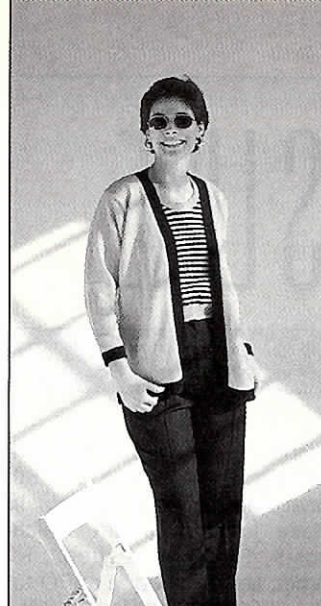
EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
	15
THICK	16
	17
	18
EXTRA THICK	19
	20
	21



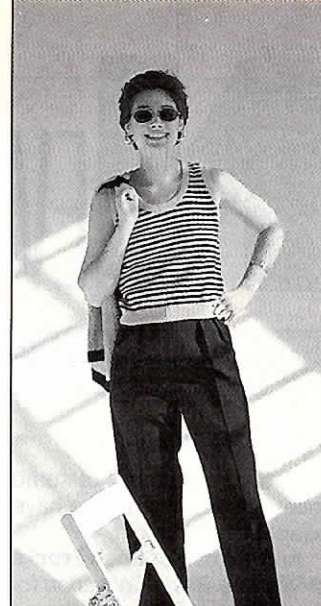
2 Lacy Coral18
Standard gauge punchcard/electronic



3 Purely Coral20
Standard gauge



4 Bordered Coral27
Standard gauge



5 Striped Coral28
Standard gauge



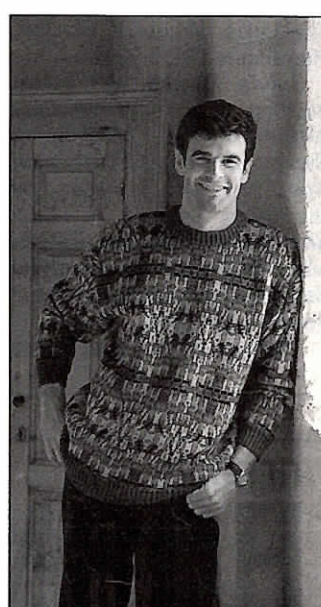
9 The Edge on Style70
Standard gauge punchcard/electronic



10 Perfect Pleats72
Standard gauge punchcard/electronic



11 Total Texture74
Duoatic 80 and E6000



12 Masterly Jacquard....78
Passap & Pfaff E6000

REFERENCE

Binders	81
Classifieds	84
Pattern Information	3
Subscriptions	87

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Maidenhead,
Berkshire SL6 3LW.
Our telephone
number is
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Our fax number is
(0628) 829816.

Printed in England

APOLOGY

We regret that, owing to an error in packing at the printers, some copies of our May issue which were intended for export and did not have the free cover gift, found their way into newsagent's shops.

If you bought one of these copies, please accept our apologies. We will be pleased to supply the missing gift on receipt of your name and address and the name of the shop where you bought your copy.

NEWS LINE

Fax us on 0628 829816

PATTERN BOOKS

Here are brief details of some recent pattern books we have been taking a look at.

Ann Brown of Posh Frocks offers *The Basic Collection* for 4-ply wool. The useful and classic designs, in sizes 32 in-48 in bust are suitable for all single bed machines. Contact Ann Brown at Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.

Sylvia Clarke has some exciting designs in her new pattern booklet, *Mackintosh Style* which costs £3.95 post free. The booklet is inspired by the great Scottish architect and designer Charles Rennie Mackintosh and the beautiful designs have taken several years to complete.

Two typical individual 'Sylvia

Clarke' designs are an Autumn Leaves jacket pattern - £2.50 post free and the Mackintosh Rose jumper pattern which costs £1.75 post free. To order, send a cheque or PO to Sylvia Clarke, Old Post Office, Upper Cound, Shrewsbury SY5 6AX.

The new Ann Durkan *Heritage Collection* is also worthy of note and the patterns in it can be bought individually at £2.50 each. 'Catriona', for example, features a fashionably shaped wrap, deceptively simple to knit and an ideal 'throw-over' for extra chic and warmth. For a catalogue of the complete range of Ann Durkan publications, send a large sae to Ann Durkan, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

DATA BASE DETAILS

How many times when knitting a repeat garment, or even a different garment for the same customer, do we have to search for those important measurements and tension details? Well, here's the good news! No more cards and scraps of paper for any knitter with access to a computer! The Knitter's Data base has been written by Terry Mason specifically to store in your PC all the information needed, such as customer names and addresses together with details of garments knitted for them. These records can then quickly be sorted into order ready for printing as a list.

Looking for information about a customer or a garment is as quick as pressing the appropriate computer keys and it is safely stored away where it cannot get lost in the piles of magazines, invoices or other miscellaneous paperwork.

We asked Terry to tell you all about his new Knitter's Data base himself so over to you, Terry, but how about a magazine referencing database next, please, to store all the page and issue details of garments we want to knit or articles of particular interest?

Terry writes, 'In response to many requests, I have written

a Data base especially for you, the knitter, which is very easy to use yet will allow you to keep records of what you have knitted and for whom. As can be seen from the typical print-out shown, you have all the information about a particular garment - not only your customer's name, address and measurements but your stitches and rows, the cost and so forth.

Now this would not be much use if you could not sort the records into order, save them on disc and find a particular record simply by typing in the surname. This you can do very easily and so much more. If you run a small business, you can even print out name and address labels for your own direct mail shots. If you have several records of the one customer, or a number of customers with the same surname, do not worry. Once the records have been sorted into alphabetical order, when you ask for a name the first one in your list will appear, then you just press a key for the next on the list - simple isn't it?

Here is a printout from the PC version. That from the CPC6128 is similar but does not contain fields 23, 25 and 27 owing to memory limitations and that is why this version costs slightly less.

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1. FULL NAME	Terry Mason	GARMENT DETAILS	
2. ADDRESS	15 Inishmoyne Green	8. STYLE	V Neck Long Sleeve
3. ADDRESS	Antrim		
4. ADDRESS	N. Ireland	9. SIZE	42
5. ADDRESS		10. CHEST	41
6. POSTCODE	BT41 4JZ	11. FULL LENGTH	30
		12. SIDE LENGTH	20
7. TEL:	0849 462381 Ref:21	13. ARM LENGTH	21
		14. ROUND WRIST	6
SURNAME	MASON	15. CUFF	2
		16. HEM	3
23. MACHINE	Knitmaster 326	17. NECK WIDTH	8
24. YARN	4 Ply Acrylic	18. NECK DEPTH	10
25. AMOUNT USED	450g	19. MAIN TENSION	7
26. COST	6.50	20. STS IN 10 CMS	29
27. PRICE	34.95	21. ROWS IN 10 CMS	43
28. DATE	08-09-1993	22. CARD NUMBER	7
29. NOTES:	Fair Isle band only, blue on grey		
30. NOTES:	Good fit		

PRESS (a) Amend (b) Print (c) Delete (d) Next Record (e) Menu

This is the Screen Display after the 'FIND RECORD' in the MENU. The 'SURNAME' is automatically found by the programme from the 'FULL NAME' and is used for INDEXING and FINDING a particular record. The DATE is also added by the computer in the

PC Version but can be changed.'

The Knitter's Data base is available for the IBM compatible PC at £24.95 and for the Amstrad CPC 6128 for £21.95. Send to Terry Mason, 15 Inishmoyne Green, Antrim, Northern Ireland BT41 4JZ.

DRYING RACK

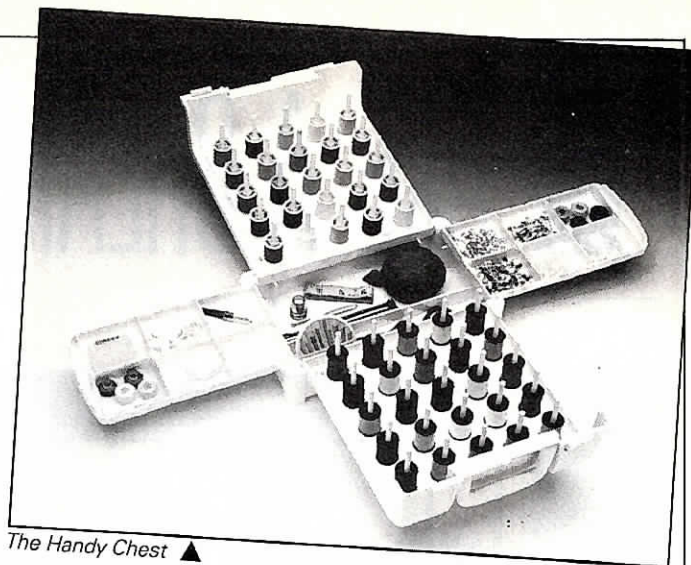
Full of bright ideas for the home, the Lakeland Plastics catalogue also contains a useful thought for knitters! This is a sweater-drying rack which help to keep woollens in shape. It measures 27 1/2 in x 27 1/2 in and the price is just £12.80 for two or £7.45 for one. Send for Catalogue Number 8860 from Lakeland Plastics Limited, Alexandra Buildings, Windermere, Cumbria LA23 1BQ.



Freeline

There's an extra special draw this month! By courtesy of Singer we have six of their exciting new Handy Chest Sewing Organisers to give away, each costing around £30!

The toolbox-style chest opens out to reveal a wonderful world of sewing essentials including, among other things, 50 spools of all-purpose thread, 30 genuine Singer needles, 75 multi-coloured glass-headed pins, 30 safety pins, a tape measure, skirt buttons, embroidery scissors, magnifying glass, needle threaders, thimbles, tracing wheel and marking chalk, seam ripper, tweezers, sewing gauge, outside pocket for patterns – and all neatly housed in a handy lightweight chest with sturdy carrying



The Handy Chest **open**

closed

handle. Look out for these organisers in your local Singer stockist or haberdashery department as they make wonderful gifts for knitting or sewing addicts (such as yourself?).

To enter our draw, send a postcard with your name and address and marked 'Sewing Organiser' and post to *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive on or before June 30th 1994.



12-INCH DOLLS

Irresistible, but available only from America, the 'Melting Pot Babies' come as a collection of seven fun-to-knit dolls, representing the various ethnic backgrounds of the children of the USA. These dolls were shown by first-time American visitors at a recent exhibition. Knitted on any standard gauge machine, the collection is published by Gini Woodward, so if you're interested, write to her at PO Box 854, Bonners Ferry, Idaho 83805, USA (208-267-5921).

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TAKE A BREAK...



If you feel that you don't make the most of your machine, why not spend a week with **Metropolitan** in rural **Cheshire**. Courses can be geared to beginners or advanced knitters with expert tuition and guidance on every machine. You can enjoy the social scene of both one-day and residential courses, with accommodation on site and

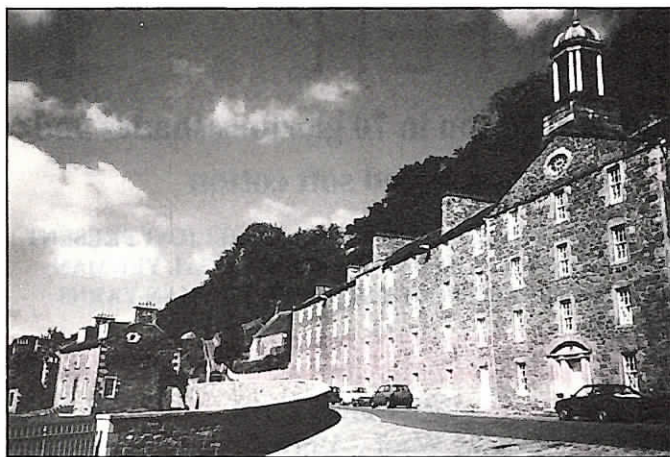
lunches are included in the fee. Or if you would like to take time off in your own home, why not try a correspondence course?

Telephone for a free calendar of events, course descriptions and C/C syllabus. Write to The Pinfold, Poole, Nantwich, Cheshire CW5 6AL (Tel: 0270 628414).

Why not visit the beautiful **English Riviera** and **Christine Morey's International School of Machine Knitting**? Now in its tenth successful year, the school offers the highest quality teaching for knitters of all abilities. Courses are on weekdays from 10am to 12.30pm and 1.30pm to 3.30pm with a wide choice of machines – or take your own. A week's course covers a very wide

range of machine knitting techniques and problems. These courses are deservedly popular and quickly booked so for full details of the courses, contact Christine at 'Thatcher View', 25A Cliff Road, Paignton, South Devon TQ4 6DH (Tel: 0803 555759).

Incidentally, you are promised a good friendly atmosphere with a lot of fun and laughter!



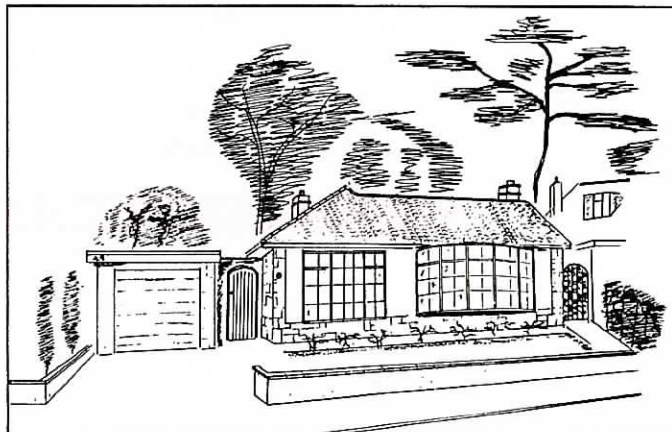
What about some time spent in an unusually interesting way choosing yarn for the new knitting season? **New Lanark Trading Limited**, specialises in top quality natural pure wool Aran and the unique feature of this wool is that it is spun on a 19th century spinning mule by traditional methods at the new visitor centre. The 200 year old village of **New Lanark**, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attrac-

tions. **New Lanark** was the seed-bed of Robert Owen's social and educational reforms in the early 19th century. As the wool is produced as a visitor attraction, prices to the public are kept low. On sale at the show is 100% pure wool Aran at 'knockdown' prices and there's an exciting new range of fashion colours on both balls and cones. Contact or visit **New Lanark Trading Ltd.**, at Mill Three, **New Lanark** ML11 9DB (Tel: 0555 665876).

If you cannot consider a holiday break without taking the family – then 'Squirrels' is the answer to your problem. This is a detached two-bedroom bungalow situated just four miles out of **York** with every possible convenience for four persons plus a baby! Take your knitting machine and while you knit the others can sight-see or enjoy the many sports facilities within easy reach. Apart from the plenty of places of interest, there are many yarn mills to visit together

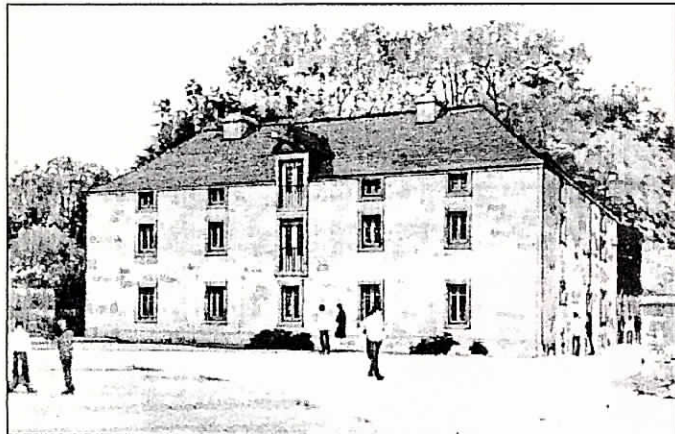
with crafts such as spinning and weaving. For full details of this great holiday opportunity, contact Mrs P. Johnson at 8 Linton Road, **Nether Poppleton**, **York** YO2 6LT (Tel: 0904 799150).

MKM readers who make a booking of one week or more will, on receipt of the final holiday payment, receive a free copy of Gillian Cutress's **Factory Shop Guide to Yorkshire and Humberside Mill Shops**.



Whether or not you plan a summer holiday, why not take a short break indulging in your favourite hobby? There are many choices so you should not find it difficult to spot something that has personal appeal for you.

Don't hesitate about going alone, you are certain to make like-minded friends: but if you want to take along a non-knitting partner or friend most venues are situated in places where there is a diversity of interests.



For something really different, why not visit the historic sea-side village of Cromarty – the setting for the 1994 Knitting Neuk Summer School. This year there are two five-day sessions on offer with top American tutors Susan Lazear, Alicia Niles and Tami Nobuyuki. Choose either session or both and arrange your own accommodation or book full

board at the Cromarty Study Centre where courses will be held.

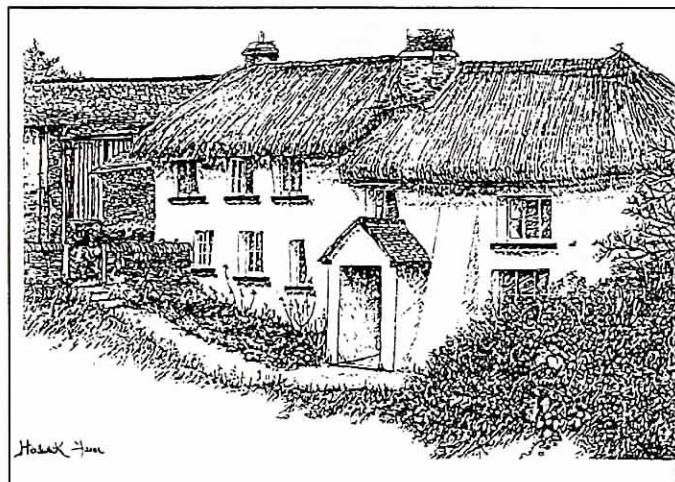
Course details are 'Knit Design – The Before and After' July 25th to 29th, or 'Traditional Irish Knits' August 1st to 5th. For a summer school brochure, contact the Knitting Neuk, PO Box 5, Cromarty, Ross-shire IV11 8XZ (Tel: 0381 600428).

Whether you are a beginner or have some experience you will enjoy learning with like-minded people in the house-party atmosphere at St. Mark's, set in the beautiful countryside bordering the Yorkshire Dales and close to the Lake District.

Rosemary Graham Bell is the expert tutor who will guide you so that you will return home fully equipped with the knowledge to knit confidently on your own.

After a day in the studio you are able to discover the superb surrounding countryside or simply relax in front of a roaring fire before enjoying the delicious home cooking served in the elegant dining room overlooking Brant Fell.

For details of weekend and five-day courses, contact Barbara Wilson at Creative Leisure, St. Mark's, Cautley, Sedburgh, Cumbria LA10 5LZ (Tel: 05396 20287).



For another delightful venue in beautiful Devon visit Shirley Cowling at Herdwick Farm. Shirley has a workroom packed with machinery for you to try and every machine has a ribber, intarsia facility, charting device, yarn changer with a weaving arm for Silver machines. You can try any yarn in stock and buy yarn, spare parts, books, haberdashery, paints, transfers, sequins and glitter. Shirley's comfortable

flat sleeps up to four, so you can visit along with family or knitting club companions. Many students want to use ribbers and yarn changers more effectively – so you could choose that topic for your course.

Herdwick is a working farm in beautiful, peaceful mid-Devon. Contact Shirley for details at Herdwick Farm, Winkleigh, Devon EX19 8LD (Tel: 0837 83358).

If you would like to visit the Garden of England – Kent, then Weaverknits is the place with the enviable reputation. Steal a day or two and join one of the machine knitting courses while taking a well-earned break. The courses cover all you need to know to get the best from your machine – jacquard, lace, pockets, necklines, the use of attachments

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Contact Weaverknits Ltd., 276 Main Road, Sutton-at-Hone, Dartford, Kent DA4 9HJ (Tel: 0322 863144).



1



1 PAPRIKA PICOTS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Many A Mickle 3-ply Soft Cotton (Yarn Guide No. 9.)
1 x 500g cone in Burnt Orange (MY).
8 buttons.

GARMENT WEIGHT

Finished garment in third size weighs 415g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 110 [115, 120, 125, 131, 135] cm, 43 1/2 [45 1/2, 47 1/2, 49 1/2, 51 1/2, 53 1/2] in.

Length to shoulder 66.5 cm, 26 in.

Sleeve seam 19.5 cm, 8 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch after washing and steam pressing (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SLEEVES

Push 114 Ns at centre to WP. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 154 sts. K 4 rows. RC shows 84. Cast off.

BUTTONHOLE BAND

Push 178 Ns at centre to WP. With P side facing, pick up 59 sts from shoulder to marker and 119 sts from marker to lower edge and place on to Ns. * Set RC at 000. Using MT-1 and MY, K 6 rows. Make double eyelet buttonholes over Ns 13 and 14, 29 and 30 at right of centre 0 and Ns 3 and 4, 19 and 20, 35 and 36, 51 and 52, 67 and 68, 83 and

84 at left of centre 0. K 6 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Using WY, K a few rows and release from machine *.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

SIDE BANDS (MAKE 4)

Push 52 Ns to WP. With P side facing, pick up 52 sts along side vent edge and place on to Ns. Work as for buttonhole band from * to * omitting buttonholes.

BACK

Push 142 [150, 156, 164, 172, 178] Ns at centre to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 8 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT, K 78 rows.

SHAPE VENTS

Cast on 10 sts at beg of next 2 rows. 162 [170, 176, 184, 192, 198] sts. K 220 rows. RC shows 300.

SHAPE SHOULDERS

Cast off 17 [18, 19, 20, 22, 23] sts at beg of next 4 rows and 16 [18, 19, 21, 21, 22] sts at beg of foll 2 rows. 62 sts.

NECKBAND

Using MT-1, K 12 rows. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. K 12 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 71 [75, 78, 82, 86, 89] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT, K 78 rows.

SHAPE VENT

Cast on 10 sts at beg of next row. 81 [85, 88, 92, 96, 99] sts. K 131 rows. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 3rd row until 51 [55, 58, 62, 66, 69] sts rem. K 2 rows. RC shows 300.

SHAPE SHOULDER

Dec 1 st at neck edge. Cast off 17 [18, 19, 20, 22, 23] sts at beg of next and foll alt row, K 1 row. Cast off rem 16 [18, 19, 21, 21, 22] sts.

LEFT FRONT

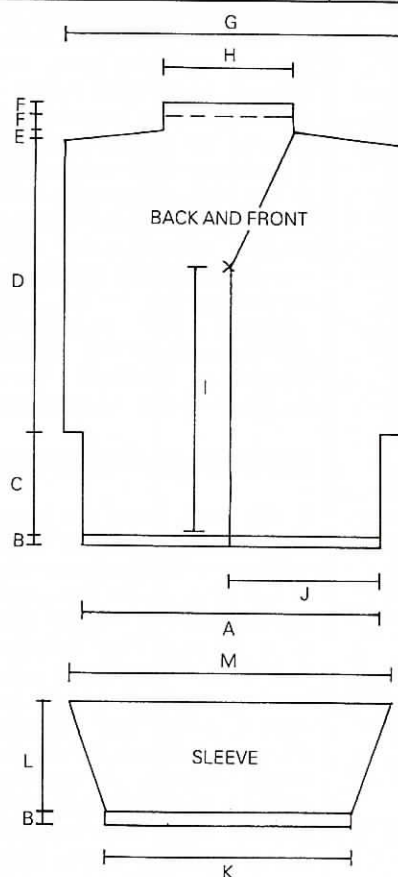
Work as for right front, reversing shapings by reading left for right and right for left.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Join shoulder and band seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold all bands in half to inside and catch down loops. Sew top of side bands into position. Neaten open ends of bands. Sew on buttons.



A = 48.5 [51.5, 53.5, 56.5, 59, 61] cm
B = 1.5 cm
C = 17 cm
D = 48 cm
E = 1 cm
F = 2 cm
G = 55.5 [58.5, 60.5, 63, 66, 68] cm
H = 21 cm
I = 45.5 cm
J = 24 [25.5, 26.5, 28, 29.5, 30.5] cm
K = 39 cm
L = 18 cm
M = 53 cm

TAKE A BREAK...

49

BAMBER SEW-KNIT CO.



Manchester has lots to offer and so have the tuition courses at **Bambers**. The Bamber Craft School claims to be the best of its kind in Europe and caters not only for machine knitting, but also for overlocking, sewing, embroidery, dressmaking and allied techniques. There are a wide variety of one-day courses which

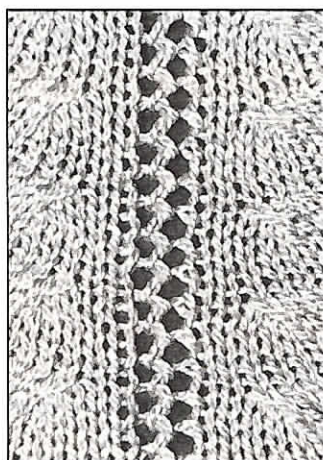
include a Jacquard Knitting Course given by Janet Cooke of Jones+Brother. Also on offer, a selection of Pfaff/Passap courses at varying levels. For more detailed information on courses contact Bamber Sew Knit Company Limited, 42-44 Oldham Street, Piccadilly, Manchester M4 1LE (Tel: 061-236 0219).

Everything you have ever wanted to know about mohair can be answered – plus much more – by spending a relaxed weekend at the Mohair Centre in the heart of Sussex. From goat to garment takes you through the world of mohair – spinning, dyeing, weaving and knitting. You have the opportunity to concentrate on a couple of the processes and try them for yourself but you can also improve your finishing techniques, learn new stitches or try knitting the mohair yarns available. For programme details, contact The Mohair Centre at Brickfield Farm, Laughton Road, Chiddingfold,



Lewes, East Sussex BN8 6JG (Tel: 0825 872457).

If you really can't get away, why not persuade the family to organise the meals and take some time to yourself with helpful teaching videos? **Barbara Stubbs**, 'The Knitters' Knitter' has produced eight teaching videos which are easy-to-follow and suitable both for beginners and experienced knitters. A qualified teacher, Barbara has an easy, friendly style and receives many letters of thanks from those she has helped. All videos meet the Government Code of Practice on Opening Learning and purchasers have their own helpline service. Her latest releases cover Perfect Pockets and Collar Collection and embrace single beds and ribbers – ideal for giving garments that special touch. At just £28.75 each for a three-hour tape, these are excellent



Close up of latching from the *Crafts and Skills* video.

value representing 12-15 hours individual tuition. Contact Barbara at 6 Lindrum Avenue, Lyme Green, Macclesfield, Cheshire SK11 0LG (Tel: 0260 253245).



Ann Kite, writer of 'Teach In' and famous for her Open Learning Videos, writes and teaches at her home high in the **Welsh hills**, deep in sheep farming country. Her workshop, equipped with Silver, Brother and Toyota machines, plus a Passap Duo 80 is in a converted barn surrounded by wool-on-the-hoof on all sides! Taking only three students at a time, Ann specialises in inten-

sive tuition tailored to the individual's needs.

You've seen the videos, read the articles, now treat yourself to two and a half or five days with Ann learning new techniques, having fun and relaxing in peaceful surroundings. Accommodation available locally. Full details from Ann Kite, The Llanerch, New Radnor, Powys LD8 2TP (Tel: 054421 627).

Hand-spinning and dye workshops are held during the summer at the home of **Ann Dishman** in beautiful **Sussex**. The one-day workshops are from 10am to 4pm and there are countless cups of tea and coffee plus a light lunch! The tuition covers the spinning of wool, silk and angora plus the dyeing of fibres and the emphasis is on producing yarns for both standard and chunky machines. Local attractions for the non-knitter include vineyards, butterfly centres and the nearby Wildfowl Sanctuary and Motor Museum. Details from Briarbank Angoras, Ridgewood,



Uckfield, East Sussex (Tel: 0825 767757).

If you live in the London area or Greater London area **The Croydon Machine Knitting & Sewing Centre** (formerly St. Winifreds) has much to offer. Courses are run four times yearly for beginners, intermediate and advanced levels, electronic patterning and garment making. Authorised dealers for leading makes of machines, the Croydon centre stocks yarns, paints, foils, transfers and knitting accessories. The shop is run for knit-

ters by knitters and while there you can obtain details of their two active yarn clubs which offer a 10% discount to members and other knitting clubs, as well as hosting guest speakers. Close to East Croydon station – but also within easy reach of beautiful Surrey if you come by car. Contact Wynn Stunnell at the Croydon Knitting & Sewing Centre, 134 Cherry Orchard Road, East Croydon, Surrey CR0 6BB (Tel: 081-686 8615).



CABLES ARE FUN - PART 3

In the previous articles in this series, Diane has explored how to cable and the different types of cable. This month she explains how they can be used in interesting and unusual ways.

Diane Bennett

DESIGNING WITH CABLES

The traditional method of knitting cables is to use a purl stitch or a ladder at each side of the cable to make the cables easier to cross and to highlight them. One variation of basic cables is to transfer the stitches at intervals, but cable in only some blocks, making the design from the combination of cables and needles in non-working position.

As a simple example, try transferring every seventh stitch to the next needle, leaving empty needles in non-working position.

1. Knit 10 rows.
2. Cable the centre block of 6 needles and alternate blocks on each side.
3. Knit 10 rows.
4. Cable the blocks which were not cabled at step 2.

This can be repeated throughout a garment. The cables on each block occur every 20 rows, but the combination of cabling on all working needles and needles out of work gives the appearance of a very highly textured garment.

The number of cables can be varied while knitting the garment. Using the same needle setting as for the last example, try cabling every block for the first cable. After ten rows, cable the alternate blocks, finishing inside the outer cable block of the previous cable. In this way, the

cables form the shape of a V. This can be inverted by starting with a single cable in the centre of the needlebed and increasing the number of cables by one after each cable.

It is also possible to knit a simple V of cables by cabling on the centre block, then gradually increasing the width of the cabled block. Each block of needles is cabled twice before increasing the width of the block. This example is also knitted with no needles in non-working position on each side of the cable.

To knit the V of cables:

1. Cable the centre 4 needles on the bed. Knit 5 rows. Cable the centre 4 needles, knit 10 rows.
2. Cable the two blocks of 4 needles each side of the previous cable. Knit 5 rows. Repeat this cable. Knit 10 rows.
3. Widen the cable block by adding 4 needles each side to the width of the cable block. Knit 2 cables on these needles, 5 rows apart, then knit 10 rows before widening the block again.

This cable is different from the previous examples because the empty needles have been omitted. The disadvantage of this is that there is no extra yarn from the strand in front of these needles to allow the cables to be crossed more easily. It is often only possible to cross four stitches in this way, although if asymmetric cables are suitable a five stitch cable can also sometimes be used.

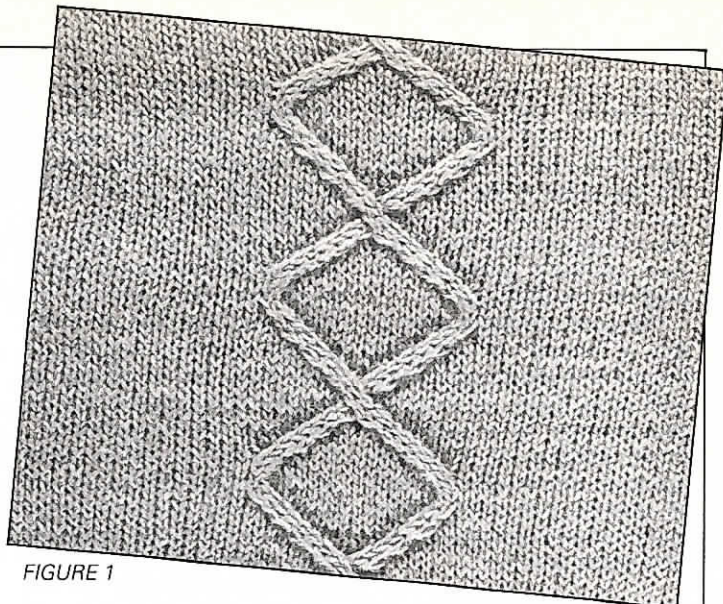


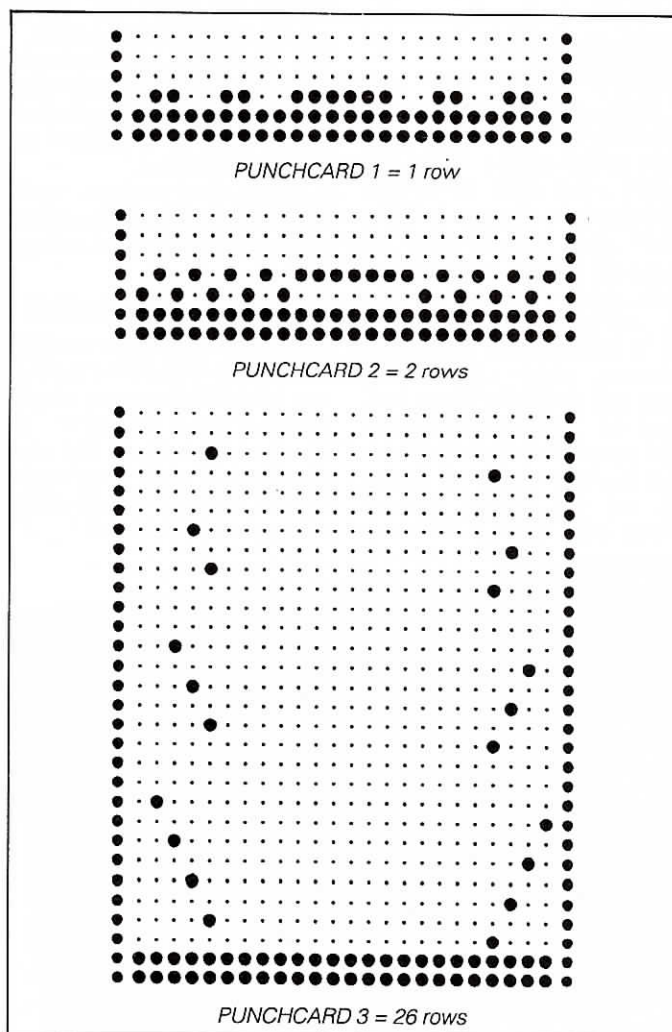
FIGURE 1

The advantage of omitting the empty needles at each side of the cable is that there is much more freedom to design with the cables, for example, to use them as a highlight in limited areas. Experiment with different types of cable, using a variety of position and cabling after different numbers of rows; the range of effects which can be achieved is amazing.

Figure 1 shows a travelling cable, similar to that shown in the last article but knitted without needles in non-work-

ing position. The diamonds formed can be varied in size to suit the garment which is being knitted.

Start in the centre of the diamond by cabling on two blocks of four needles to form the outer points of the diamond. Make sure that the number of needles between the two blocks to be used for the cables is divisible by four. Using two two-pronged tools, take the inner pair of needles of each block off the machine first and cable with the outer needles. Repeat the cable



every two rows, moving inwards by two needles at each side and making the cable in the same way. When the two sides of the diamond reach the centre, cross one pair of stitches over the other, then gradually increase the width of the cable block.

This method can be used to knit a variety of different shapes and can be combined with other types of cable to add interest to a garment. When knitting on a chunky machine, the smaller number of stitches and rows makes more intricate designs of this type easier to knit.

COMBINING STITCH PATTERNS AND CABLES

A variety of stitch patterns can be combined with cables for more unusual and interesting effects. A panel of knitting without pattern is usually left for the cable – this makes the stitches to be cabled easy to identify. However, experiment also with using the stitch pattern in the cabled area for variety.

Including plain areas within a stitch pattern can be achieved in different ways, depending on the type of machine.

PUNCHCARD MACHINES

1. Punch a special card, which includes blank stitches in the area to be cabled. Allow the width of the cable. It may also be necessary to allow an extra plain stitch at each side, for example when knitting lace and cables.

2. Use Sellotape to cover part of a punchcard – this gives stocking stitch when using tuck and slip cards. When knitting Fair Isle, the stitches in the panel are all knitted with the contrast colour (in feeder B), so the cabled stitches must also be left forward.

When knitting with the garter carriage, all stitches will be removed from the machine with the garter needle, which is not ideal and an alternative method should be used.

By using the Sellotape method, it is possible to experiment with the width of the block and the type of stitch pattern which is suitable. It may then be necessary to punch a special card to use the technique within a garment.

3. Use cams to define areas which should pattern or not pattern. The lace and garter stitch cams are the easiest to use, because these simply stop the patterning on the needles over which they are placed. Motif cams are more difficult, as these must be placed where the pattern is required and the machines are not provided with sufficient cams for most purposes.

The advantage of using cams is that one or two areas can be defined for the cables – it is not necessary to cable every 24 stitches as when using a punchcard.

ELECTRONIC MACHINES

1. Draw or enter a design which includes the blank area(s) required for the cable.
2. If possible, for example when using the 910, 950/i and 965, programme plain stitches at the side of a pattern to include the cables.
3. Use A+B or multiple motif programming to position areas of patterned and plain knitting.

CABLES AND FAIR ISLE

The very simple cable and Fair Isle pattern shown in Figure 2 can be knitted using a single pattern row. Owners of punchcard machines can use an offcut of card. The stitch pattern used for this example is shown on Punchcard 1.

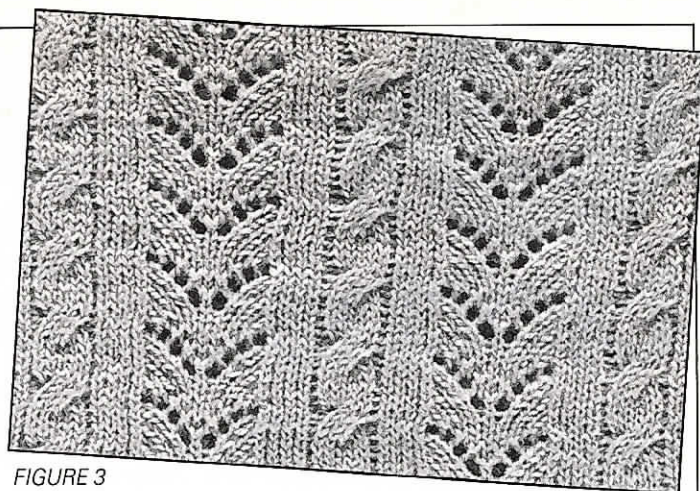


FIGURE 3

The punched and unpunched stitches at each side of the centre are used to knit the stripes, with six stitches without stripes in which the cables are crossed. Notice that these stitches are all punched, to make it possible to leave all needles in E position after crossing the cable.

To knit this cable:

1. Insert the pattern and knit 4 rows of Fair Isle.
2. Using two three-pronged tools, cross the centre 6 stitches and the equivalent block every 24 needles either side.
3. Leave the needles in E position after crossing the cable.
4. Knit 8 rows.
5. Repeat steps 2 to 4.

No needles are left empty at each side of the cable, but the cables are fairly easy to cross because of the two colours used in the knitting.

CABLES AND TUCK

Using the same offcut of card, a cable and tuck pattern can be knitted by manually setting the machine to tuck two rows, knit two rows. However, it is much easier to use a design which does not require manual pattern changes, as in Punchcard 2.

Set the machine to double length and knit as for the Fair Isle and cable example above, setting the machine to tuck.

If using an electronic machine, both these designs can be entered in reverse, using switch number 6 (965 – switch 7) to reverse the needle selection.

CABLE AND LACE

Cables and lace can be knitted in a similar way, but always remember one important rule – make the cables before knitting with the main carriage. If the cables are crossed before the lace is transferred, needles cannot be left in E position after crossing and this is likely to lead to errors in the

knitting. If needles are left in working position, it is possible for the pull on the needles, caused by crossing the cables, to move them slightly forward, creating problems with the lace transfers.

The design used for Figure 3 is knitted from Punchcard 3.

1. Insert the design and knit a few plain rows, finishing with the main carriage at the right. Transfer stitches from needles L3, 21, 27, 45, 51, 69, 75; R4, 22, 28, 46, 52, 70, 76 to next needle. Leave empty needles in non-working position.
2. Knit 8 rows, following the correct sequence for lace transfers – 10 rows lace carriage, 2 knit rows, 8 rows lace carriage, 2 knit rows, 6 rows lace carriage, 2 knit rows, 4 rows lace carriage, 2 knit rows. This is one complete repeat of the lace pattern.
3. Use the lace carriage to transfer stitches for the next lace sequence (10 rows).
4. Using one three-pronged and one two-pronged tool, cable the centre 5 stitches (2 to the left, 3 to the right of 0) and every five-needle block, leaving cabled needles in E position.
5. Knit 2 rows.
6. Complete the lace sequence, then repeat steps 3 and 4.

The fabrics which can be knitted by combining cables and a stitch pattern are highly textured and very attractive – experiment with different ideas to see what can be achieved.

In the next article in this series, Diane will be exploring ideas for cables using electronic machines. Don't forget that cables are just one of the many different types of fabric feature in her latest book, Fabrics and Designs, available from your local dealer for £5.95 or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £6.20 inc. p&p.

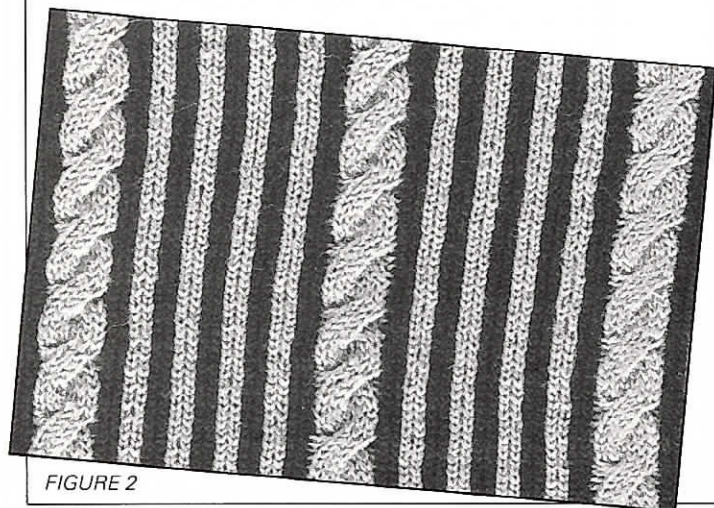
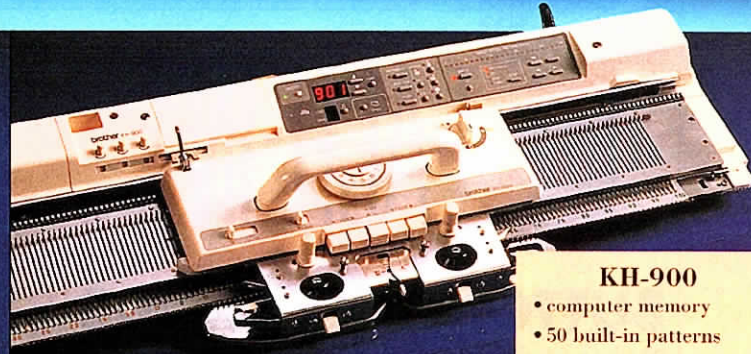


FIGURE 2



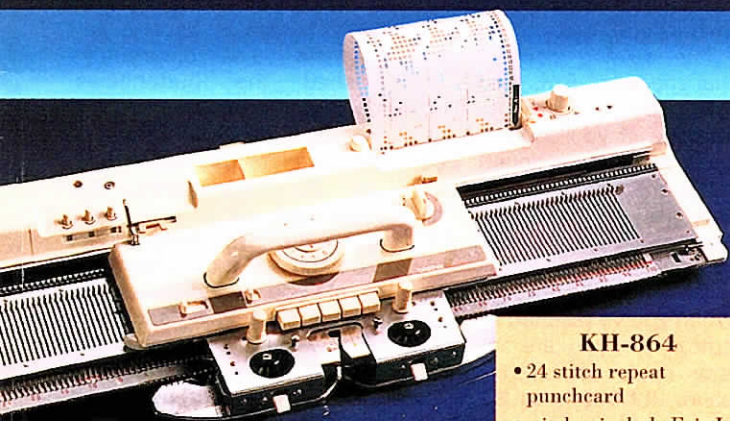
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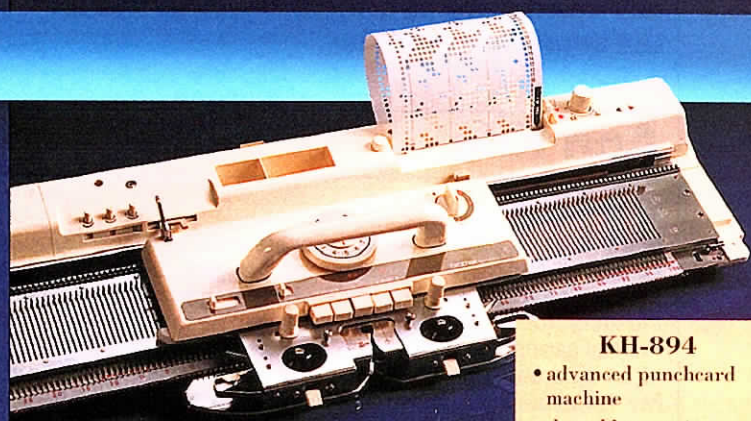
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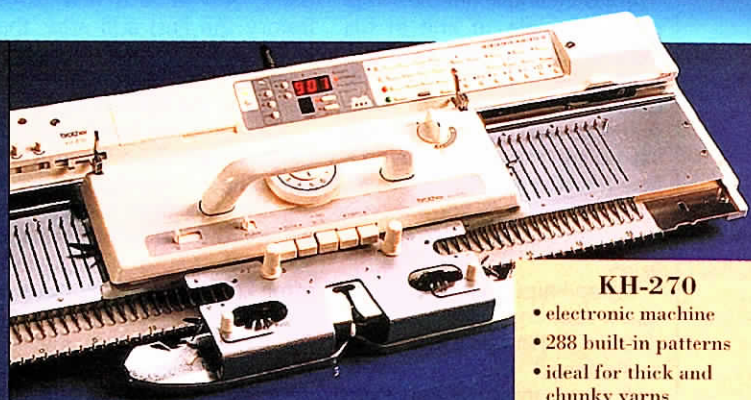
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TEACH-IN

BUTTONHOLE BANDS

There are two aspects to consider when knitting buttonhole bands; firstly, how to ensure that the band fits the garment and is neatly finished and secondly, how to knit the actual buttonholes.

Ann Kite

Many knitters assume when knitting a buttonhole band that it has to be in the same rib as the welt. Not so. Look at commercial garments. The band is often different from the welt. My favourite band is knitted lengthways in full needle rib (Figure 1). Normally one can only knit a full needle rib when using a fine yarn, since thicker yarns jam the machine. However, since a band is knitted using only a few needles, it is often possible to knit in full needle rib even when using a thicker yarn. A full needle rib band gives a very firm, neat finish to the garment. If the yarn is too thick to knit even a few needles in full needle rib, then try a 1x1 rib knitted on a low tension to give a firm effect.

When knitting a band I don't use a cast-on comb, I use the ribber side hanger, the one like a flattened question mark, with just a small ribber weight hanging from it.

To work out how many rows you need for the band, knit a short strip of rib using the same number of stitches as for the band. Using waste yarn, mark off 50 rows, to make a narrow tension swatch. Measure the 50 rows. I like to stretch the band a little as I do this, as I also like to stretch the band as I attach it to the garment. I believe this gives a better finish. Now work out how many rows you require to fit the buttonhole edge of the garment. When working this out, I prefer to take the garment measurement from the pattern or my charting device diagram. If you prefer to measure the garment piece, don't do so until the garment has been pressed

or steamed to shape. Measuring the garment as it comes off the machine can give a misleading result.

Having worked out the number of rows in the band and knowing how many buttonholes you want, you can work out the number of rows between the buttonholes. Don't forget that the buttonholes don't start and finish on the first and last row of the band; you need a few rows before the first and after the last buttonhole. On a V-neck cardigan, the top buttonhole comes at the point of the 'V'.

Now knit the band and the buttonholes. On a band for a round-neck cardigan, after knitting the final buttonhole, knit another 20 rows or so and strip off. On a V-neckband, after knitting the final buttonhole, knit until you have about 15 centimetres (six inches) more band than you think you need for both fronts and the back of the neck; then strip off.

Steam or press your garment and seam it before attaching the band. Attach the band using mattress stitch. Lay the band flat against the garment and sew from the right side. I stretch the band a little as I sew, particularly as I go around the neck of a V-neck garment. Start with the closed end of the band, at the lower edge of the garment.

You are stretching the band as you sew and the last buttonhole has got to come near the top on a round-neck garment and at the point of the 'V' on a V-neck.

The sewing does involve trial and error. But, with practice, your judgement does improve. If you don't get the buttonholes positioned correctly the first time, then it's very easy to unpick the mattress stitch and have another go.

On a round-neck garment, when you've reached the final buttonhole you are within a few rows of finishing the band. But you have 20 or so rows of band projecting beyond the neckline of the garment. Unravel the band until it is the correct length, backstitch (Figure 3) or graft (Figure 4) the open stitches (see below), then finish sewing the band to the garment.

On a V-neck, sew the rest of the band down until you are almost at the bottom of the second side and finish in the same way.

I do it this way because it means that you can always get the band exactly the right length.

As I say, this does involve a certain amount of trial and error. Maybe I've always been lucky, but I've always ended up with both sides of the garment the same length! I can

see though that if you don't stretch your band in the same way on both sides of the garment, then you could create a lopsided effect.

On a round-neck garment, you can minimise this possibility by knitting the second band the same length as the buttonhole band. Make sure that you unravel the same (or nearly the same) number of rows as you finish. (I'm sure one or two rows difference won't make any difference to the fit of the band.)

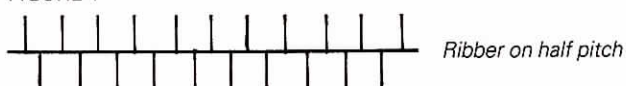
On a V-neck this is more difficult. However, as you knit the band you can, once you've finished the buttonholes, insert waste yarn markers into the band every ten rows. (I loop a piece of waste yarn over the edge needle.) You know how many rows there are in the buttonhole part of the band and the markers will enable you to see how many rows you are using each side of the neck and down the straight edge of the second front. Don't try and match the rows or markers exactly, just use them to tell you if you're doing something very different on the second side to what you did on the first.

Whether you are sewing a band on a round- or a V-neck, don't just sew absentmindedly until you reach the end! Lay your work down on a flat surface from time to time and see if it looks right. After all, how it looks is the important thing. Don't wait until you've finished sewing to find that it looks wrong!

I referred earlier to backstitching or grafting the end of the band. Backstitching (Figure 3) is very easy. Once started, I treat pairs of stitches, one from the back and one from the front, as one stitch. So in Figure 2 the yarn is at the right and I go in through stitch one from front to back, then pull the yarn through. Next I work through numbers two and three together from the back to the front and pull the yarn through. After that I continue, in through number one from front to back, pulling the yarn through, then in through four and five from back to front; into three and two from front to back, then six and seven from back to front and so on.

If you sew with the band facing the other way, the single stitch comes at the end instead of the beginning. Backstitch has a right and a wrong side, so you must sew with the right side of the gar-

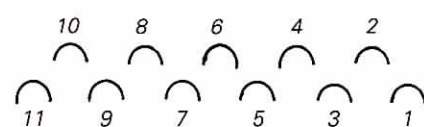
FIGURE 1



NEEDLE ARRANGEMENT FOR A FULL NEEDLE RIB BAND

| = needle in working position

FIGURE 2



RELATIVE POSITIONS OF THE STITCHES WHEN BACKSTITCHING OR GRAFTING

FIGURE 3
BAND FINISHED WITH BACKSTITCH

ment facing you. Backstitch looks very neat and I find it acceptable; but it doesn't look like a cast-on edge. Grafting does (Figure 4).

To graft, starting with the yarn at the right, go in through stitch two from front to back and pull the yarn through. Now go into stitch one from the front and three from the back and pull the yarn through. Then into stitch two from the back and four from the front and pull the yarn through. Then stitch three from the front and five from the back; four from the back and six from the front and so on. To summarise, you go through each stitch twice and you sew the stitches in pairs. Of each pair of stitches, you go into the front of one and the back of

the other. If the stitches are on the back row you go into the back of the first stitch and therefore the front of the second. If the stitches are on the front row you go into the front of the first stitch and the back of the second.

The most difficult part, I find, is to distinguish between the loop of the graft and the stitch, when going into a stitch for the second time. As with all knitting, you should be learning this on a swatch and I suggest you use contrast yarn for the grafting while practicing. This makes it easier to see what is happening and which is what!

Next month I shall be writing about the buttonholes.

FIGURE 4
BAND FINISHED WITH GRAFTING

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BACK

With carriage at right and using MY, cast on 134 [140, 146, 152, 158, 164] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 12 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt *. K 148 [148, 150, 150, 152, 152] rows. RC shows 150 [150, 152, 152, 154, 154].

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 86 [90, 94, 98, 102, 106] sts rem. K 68 [69, 72, 75, 78, 79] rows. RC shows 234 [236, 242, 246, 252, 254].

SHAPE SHOULDERS

Cast off 9 [10, 11, 12, 13, 14] sts at beg of next 2 rows and 10 [11, 12, 13, 14, 15] sts at beg of foll 2 rows. Cast off rem 48 sts.

RIGHT FRONT

With carriage at right and using MY, cast on 67 [70, 73, 76, 79, 82] sts at right of centre in 1x1 rib. Work as for back from * to *. ** K 138 [138, 140, 140, 142, 142] rows. RC shows 140 [140, 142, 142, 144, 144]. K 1 row extra for left front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 64 [67, 70, 73, 76, 79] sts rem. K 1 row.

SHAPE ARMHOLE

Cont to dec at front edge on every 4th row from previous dec and, AT THE SAME TIME, cast off 10 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 36 [38, 40, 41, 43, 45] sts rem. Cont to dec at front edge only on every 4th [4th, 4th, 4th, 4th, 5th] row from previous

2 LACY CORAL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punch-card or electronic machines with a ribber and lace carriage. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama 4-ply. (Yarn Guide No. 10.).
1 x 500g cone in Salmon (MY).
6 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 280g. The fibre content of this yarn is 50% Cotton, 50% Acrylic.

For further information about this yarn, please write to the following address:- Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in. Actual size 110 [115, 120, 125, 130, 135] cm, 43 1/2 [45 1/2, 47, 49, 51, 53] in. Length to shoulder 67.5 [68.5, 70, 71, 72.5, 73.5] cm, 26 1/2 [27, 27 1/2, 28, 28 1/2, 29] in. Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 36 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

dec until 21 [23, 29, 35, 41, 43] sts rem, then on every foll 4th [5th, 5th, 5th, 5th, 5th] row until 19 [21, 23, 25, 27, 29] sts rem.

SHAPE SHOULDER

Cast off 9 [10, 11, 12, 13, 14] sts at beg of next row, K 1 row. Cast off rem 10 [11, 12, 13, 14, 15] sts **.

LEFT FRONT

With carriage at right and

using MY, cast on 67 [70, 73, 76, 79, 82] sts at left of centre in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.

ARMHOLE BANDS

1st, 2nd, 3rd AND 4th SIZES (KNIT 2)

Join shoulder seams. With

carriage at right and using MY, cast on 170 [180, 190, 200] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Using MT, K 1 row *. With P side facing, pick up sts around armhole edge and place on to Ns. K 1 row. Cast off.

5th AND 6th SIZES (KNIT 4)

With carriage at right and using MY, cast on [105, 110] sts in 1x1 rib. Work as for first 4 sizes from * to *. With P side facing, pick up sts along armhole edge and place on to Ns. K 1 row. Cast off. Join shoulder and armhole band seams.

FRONT BORDER

With carriage at right, push 10 Ns on each bed to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-2/MT-2, K 4 [4, 6, 6, 3, 3] rows. * Make a double eyelet buttonhole over centre 2 Ns on each bed. K 30 [30, 30, 30, 31, 31] rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. K until long enough to go along right front edge, across back of neck and along left front edge when slightly stretched. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Sew front border into position. Sew on buttons to correspond with buttonholes.



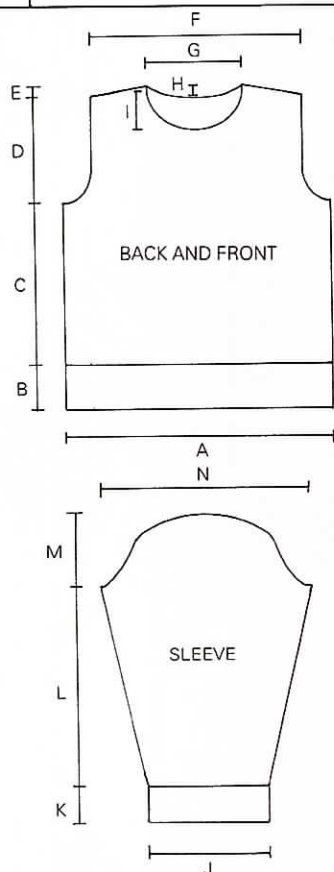
*A
Francis
Design*

BACK

With carriage at right and using MY, cast on 152 [160, 168, 176, 184, 192] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 38 rows. Transfer sts for st st. Set RC at 000. Using MT, K 128 [128, 130, 132, 132, 134] rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 116 [120, 124, 128, 132, 136] sts rem *. K 70 [74, 76, 78, 80, 82] rows. RC shows 210 [216, 222, 228, 232, 238].



A	= 50.5 [53, 56, 58.5, 61, 64] cm
B	= 8 cm
C	= 30.5 [30.5, 31, 31.5, 31.5, 32] cm
D	= 19.5 [20.5, 21.5, 22.5, 23.5, 24.5] cm
E	= 1.5 cm
F	= 38.5 [40, 41, 42.5, 44, 45] cm
G	= 18.5 cm
H	= 1 cm
I	= 7 cm
J	= 22.5 [23, 24, 24.5, 25, 26] cm
K	= 6.5 cm
L	= 38 [38, 38, 39.5, 39.5, 39.5] cm
M	= 13 [13.5, 14, 14.5, 15, 15.5] cm
N	= 39 [41, 43, 45, 47, 49] cm

3 PURELY CORAL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama 4-ply. (Yarn Guide No. 10.)
1 x 500g cone in Salmon (MY).

GARMENT WEIGHT

Finished garment in second size weighs 385g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 100 [105, 110, 116, 121, 126] cm, 39 1/2 [41 1/2, 43 1/2, 45 1/2, 47 1/2, 49 1/2] in.

Length to shoulder 58 [59, 60.5, 62, 63, 64.5] cm, 23 [23 1/2, 24, 24 1/2, 25, 25 1/2] in.

Sleeve seam 44.5 [44.5, 44.5, 46, 46, 46] cm, 17 1/2 [17 1/2, 17 1/2, 18, 18, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SHAPE SHOULDERS

Cast off 7 [8, 8, 9, 9, 10] sts at beg of next 2 rows.

SHAPE NECK

Push 73 [74, 76, 77, 79, 80] Ns at left to HP and cont on rem sts for first side. Cast off 7 [8, 8, 9, 9, 10] sts at beg of next row, 3 sts at beg of next row, 7 [8, 8, 9, 9, 10] sts at beg of next row and 3 sts at beg of next row. Cast off rem 9 [8, 10, 9, 11, 10] sts. With carriage at right, push 44 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 46 [50, 52, 54, 56, 58] rows.

SHAPE NECK

Push 70 [72, 74, 76, 78, 80] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 30 [32, 34, 36, 38, 40] sts rem. K 8 rows.

SHAPE SHOULDER

Cast off 7 [8, 8, 9, 9, 10] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 [8, 10, 9, 11, 10] sts. With carriage at right, push 24 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP.

Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MY, cast on 68 [70, 72, 74, 76, 78] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th [5th, 5th, 5th, 4th, 4th] row until there are 102 [78, 104, 122, 82, 104] sts, then on every foll 7th [6th, 6th, 6th, 5th, 5th] row until there are 118 [124, 130, 136, 142, 148] sts. K 2 [2, 2, 4, 4, 4] rows. RC shows 160 [160, 160, 166, 166, 166].

SHAPE TOP

Cast off 8 sts at beg of next 2 rows, dec 1 st at each end of every row until 80 [84, 88, 92, 96, 100] sts rem, then on every foll alt row until 56 [60, 64, 68, 72, 76] sts rem, then on every row until 18 [20, 22, 24, 26, 28] sts rem. Cast off.

NECKBAND

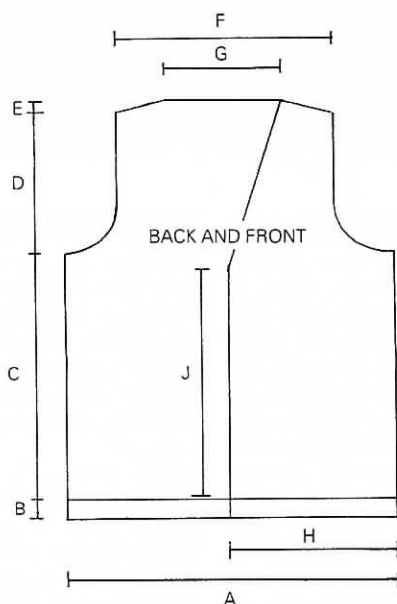
Join right shoulder seam. Push 146 Ns to WP. With K side facing, pick up 146 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

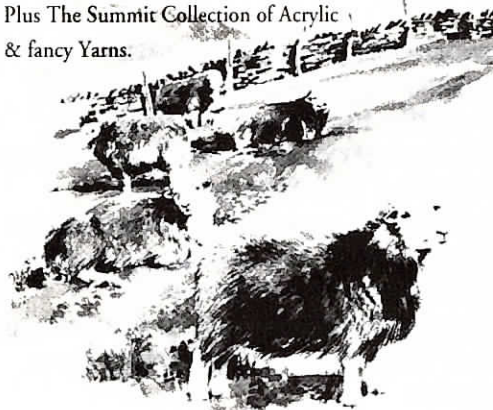
Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



A = 55.5 [58, 60.5, 63, 65.5 68] cm
 B = 3 cm
 C = 41.5 [41.5, 42, 42, 42.5, 42.5] cm
 D = 23 [24, 25, 26, 27, 28] cm
 E = 1 cm
 F = 35.5 [37.5, 39, 40.5, 42.5, 44] cm
 G = 20 cm
 H = 27.5 [29, 30, 31.5, 32.5, 34] cm
 J = 39 [39, 39.5, 39.5, 40, 40] cm

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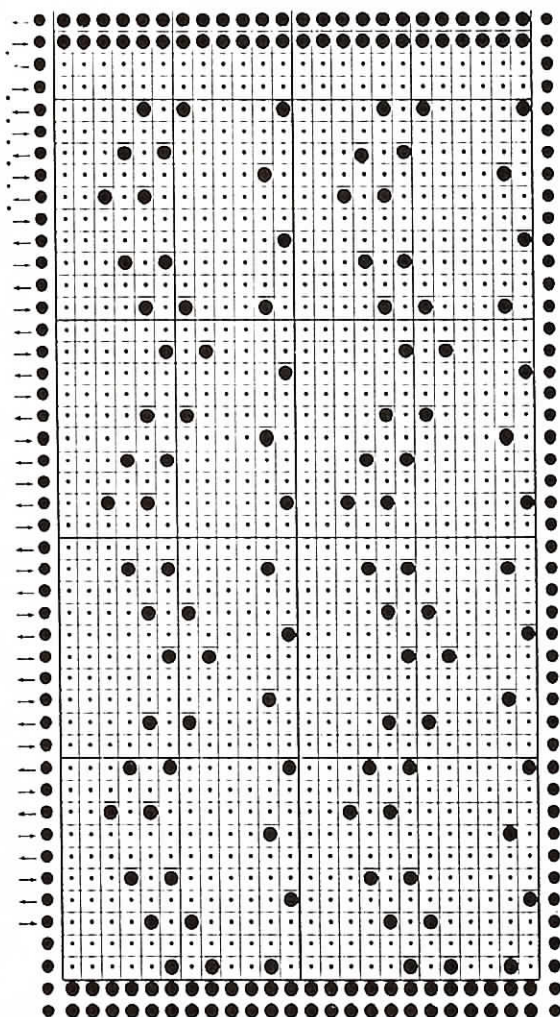
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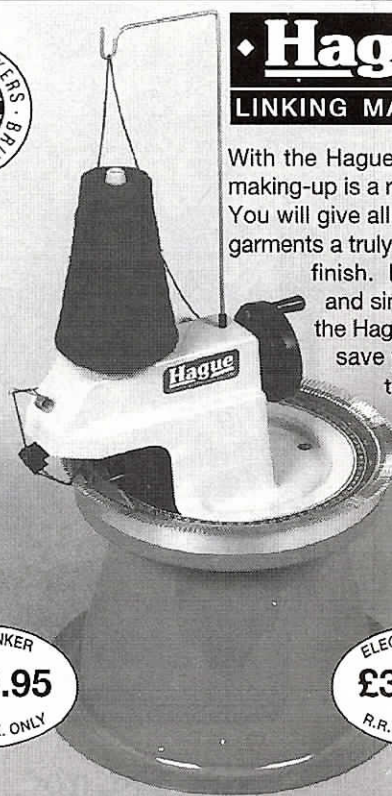


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INSPIRATIONS

WOODLAND CALENDAR

JUNE

June is a month of long days, with numerous wild flowers and trees taking advantage of the increased sunlight to decorate the countryside with their foliage. I have chosen the **oak tree** with its distinctive leaf and spreading branches as the central feature of my landscape and, from the woodland floor, the wild strawberry presenting its white flowers and delicious red fruit, is my inspiration for a border pattern.

Iris Bishop

YARNS AND COLOURS

This is a good time to take stock of the shades of green which you have in your yarn 'collection' as they can all be worked into this landscape and leaf pattern. As with many of the designs in this series, I have used some 2-ply (or finer) yarns. By using two strands together, you can combine two different colours (one strand of each colour) to create those unusual and 'in between' shades that are not available in 4-ply yarn. In the landscape design I have used pastel blue for the sky and white and red cotton to Swiss-embroider the strawberry flowers and fruits.

LANDSCAPE DESIGN

Whether you are knitting with just two colours, or experimenting with more, always use pastel colours in feeder 1 and dark colours in feeder 2. If you are using several colours, use the following sequence as a guide:

Rows 1-12 = leaf green in feeder 1, black in feeder 2.

Rows 13-16 = leaf green in feeder 1, olive in feeder 2.

Rows 17-30 = light green in feeder 1, olive in feeder 2.

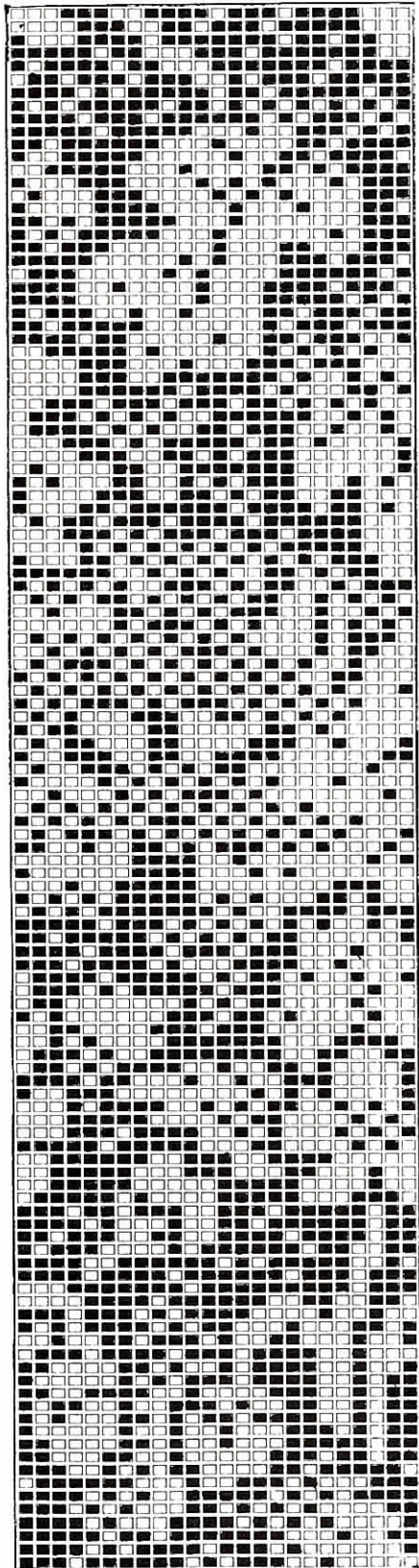
Rows 31-52 = pastel green in feeder 1, olive in feeder 2.

Rows 53-72 = pastel blue in feeder 1, olive/brown in feeder 2.

Rows 73-76 = pastel blue in 24



JUNE



ELECTRONIC CHART



LANDSCAPE DESIGN

OAK LEAF FABRIC

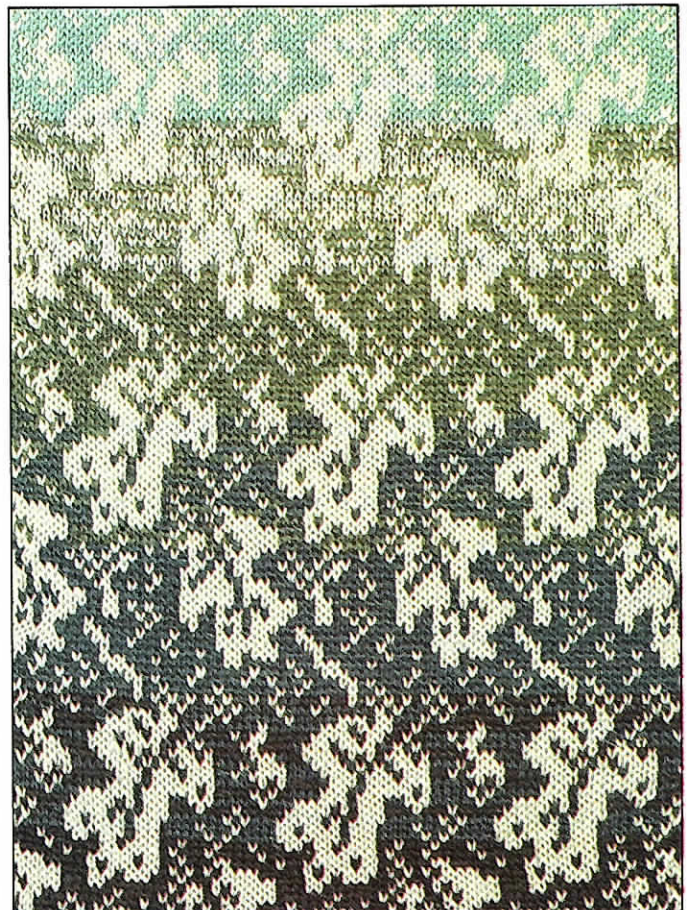


Chart shows right side of work. Reverse is required by your machine.

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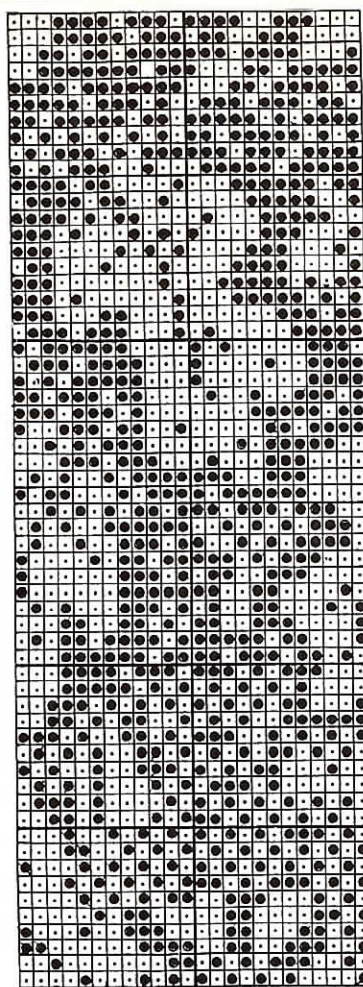
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PUNCHCARD B



Join top of Card A to bottom
of Card B so that design is
continuous.

TO & FRO

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feeder 1, dark turquoise in
feeder 2.

Rows 77-92 = light green in
feeder 1, dark turquoise in
feeder 2.

Rows 93-110 = light green in
feeder 1, dark green in feeder
2.

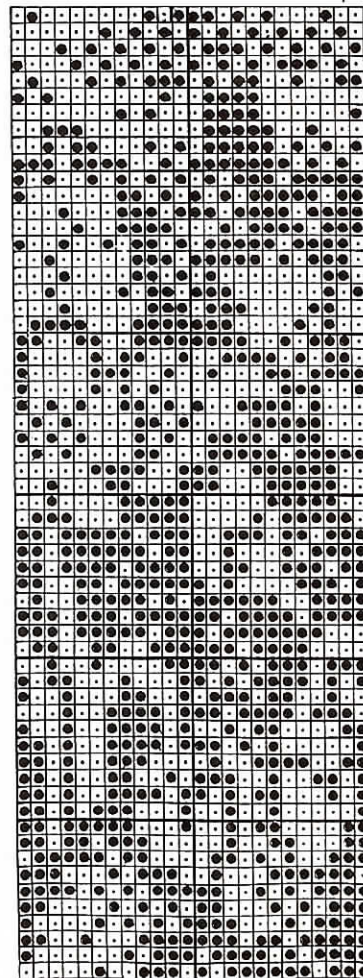
Rows 111-120 = light green in
feeder 1, black in feeder 2.

To bring the wild stawber-
ries to life, I have Swiss-
embroidered the flowers in
white and the fruits in red, as
illustrated. Notice that I have
embroidered every stitch of
some fruits and just a few
stitches of others, to give the
impression of the fruit ripening
in the sun.

OAK LEAF FABRIC

The oak leaf fabric is produced
by repeating only the last 39
rows (rows 82-120 inclusive)
of the pattern card.

Knit with the light colour as
the main yarn in feeder 1 and
the darker colour as the con-
trast in feeder 2. To 'shade'
the fabric, as illustrated, use
pastel green in feeder 1 and
change the colours in feeder
2, starting with black or the
darkest colour and finishing
with the lightest. This design
also works well with random-
dyed yarns.



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BACK

Push 158 [164, 172, 178, 186, 192, 200] Ns at centre to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-1 and C, K 4 rows. Using MT-2, K 4 rows. Using MT-3, K 8 rows. Using MT-4, K 4 rows. Using MT, K 1 row. Using MT-4, K 4 rows. Using MT-3, K 8 rows. Using MT-2, K 4 rows. Using MT-1, K 4 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. K 1 row *. Set RC at 000. Using MT and MC, K 208 [204, 200, 196, 192, 188, 184] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of next and every foll alt row until 108 [114, 122, 128, 136, 142, 150] sts rem. K 47 [51, 55, 59, 63, 67, 71] rows.

SHAPE NECK

Using a length of MC, cast off centre 30 [30, 36, 42, 42, 48] sts. Push 39 [42, 43, 46, 47, 50, 51] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 27 [30, 31, 34, 35, 38, 39] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

RIGHT FRONT

Push 75 [78, 82, 85, 89, 92, 96] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT and MC, K 164 rows.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge of next and every foll 5th [5th, 5th, 5th, 4th, 4th, 4th] row until 66 [70, 74, 78, 82, 86, 91] sts rem. K 3 [4, 0, 1, 3, 3, 3] rows. RC shows 208 [204, 200, 196, 192, 188, 184].

SHAPE ARMHOLE

Cont to dec at front edge on every 6th [6th, 5th, 5th, 4th, 4th, 4th] row from previous dec and, AT THE SAME TIME, cast off 5 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at beg of next and every foll alt row until 34 [38, 41, 45, 46, 50, 55] sts rem. Cont to dec at front edge only on every 6th [6th, 5th, 5th, 5th, 5th, 4th] row from previous dec until 27 [30, 31, 34, 35, 38, 39] sts rem. K 15 [14, 14, 14, 16, 15, 15] rows. RC shows 304. Cast off.

4 BORDERED CORAL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work front border in stocking stitch folded double as a hem.

MATERIALS

Yeoman Panama. (Yarn Guide No. 10.)
2 x 500g cones in Salmon (MC).
1 x 500g cone in Black (C).

GARMENT WEIGHT

Finished garment in third size weighs 510g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.
Actual size 104 [108, 113, 117, 122, 126, 132] cm, 41 [42½, 44½, 46, 48, 49½, 52] in.
Length to shoulder 80 cm, 31½ in.
Sleeve seam 46 cm, 18 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

LEFT FRONT

Work as for right front, reversing shapings by reading left for right and right for left.

SLEEVES

Push 66 [70, 72, 76, 78, 82, 84] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT and MC, K 4 rows. Shape sides by inc 1 st (3 sts in) at each end of next and every foll 4th [4th, 4th, 4th, 3rd, 3rd, 3rd] row until there are 94 [108, 130, 144, 90, 102, 120] sts, then on every foll 5th [5th, 5th, 5th, 4th, 4th, 4th] row until there are 132 [138, 144, 150, 156, 162, 168] sts. K

16 rows. RC shows 168. Adjust length at this stage, if desired.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of next and every foll alt row until 84 [90, 96, 102, 108, 114, 120] sts rem. K 1 row. Cast off.

FRONT BORDER

With carriage at right, push 13 Ns on each bed to WP for full needle rib/double rib. Using C, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000.

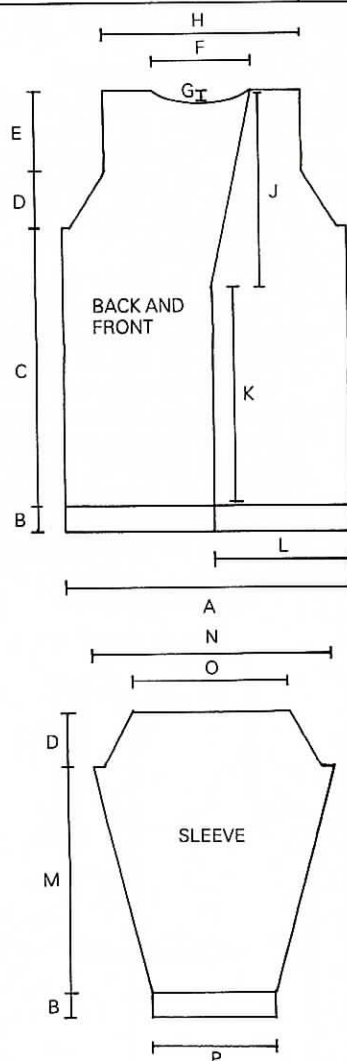
Using MT-2/MT-2, K until long enough to go along right front edge, around back neck and along left front edge when slightly stretched. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew front border into position.



A	= 52.5 [54.5, 57, 59, 62, 64, 66.5] cm
B	= 4 cm
C	= 52 [51, 50, 49, 48, 47, 46] cm
D	= 10 cm
E	= 14 [15, 16, 17, 18, 19, 20] cm
F	= 18 [18, 20, 20, 22, 22, 24] cm
G	= 2 cm
H	= 36 [38, 40.5, 42.5, 45, 47, 50] cm
J	= 35 cm
K	= 41 cm
L	= 25 [26, 27, 28, 29.5, 30.5, 32] cm
M	= 42 cm
N	= 44 [46, 48, 50, 52, 54, 56] cm
O	= 28 [30, 32, 34, 36, 38, 40] cm
P	= 22 [23, 24, 25, 26, 27, 28] cm

5 STRIPED CORAL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama. (Yarn Guide No. 10.)
1 x 500g cone in Salmon (MC).
1 x 500g cone in Black (C).

GARMENT WEIGHT

Finished garment in third size weighs 200g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.
Actual size 84 [89, 94, 100, 105, 110, 116] cm, 33 [35, 37, 39 1/2, 41 1/2, 43 1/2, 45 1/2] in.
Length to shoulder 57.5 [58.5, 60.5, 61.5, 63.5, 64.5, 66.5] cm, 22 1/2 [23, 24, 24 1/2, 25, 25 1/2, 26] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

correspond with first side, reversing shapings.

FRONT

Work as for back to *.

2nd SIZE

Dec 1 st at each end of next row, K 3 rows.

3rd, 4th, 5th, 6th AND 7th SIZES

Dec 1 st at each end of next and every foll 4th row until [106, 112, 118, 124, 130] sts rem. K 3 rows.

ALL SIZES

94 [100, 106, 112, 118, 124, 130] sts.

SHAPE NECK

Using a length of appropriate colour, cast off centre 14 [14,

20, 20, 26, 26, 32] sts. Push 40 [43, 43, 46, 46, 49, 49] Ns at left to HP and cont on rem sts for first side. Dec 1 st at beg of next row. * Dec 1 st at neck edge of next 3 rows. Dec 1 st at each end of next row. Rep from * once more. Dec 1 st at neck edge of next 2 rows, K 1 row. ** Dec 1 st at each end of next row, K 1 row. Dec 1 st at neck edge of next row, K 1 row. Rep from ** once more. Dec 1 st at each end of next and every foll 4th row until 9 [12, 12, 15, 15, 18, 18] sts rem. K 39 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

BACK

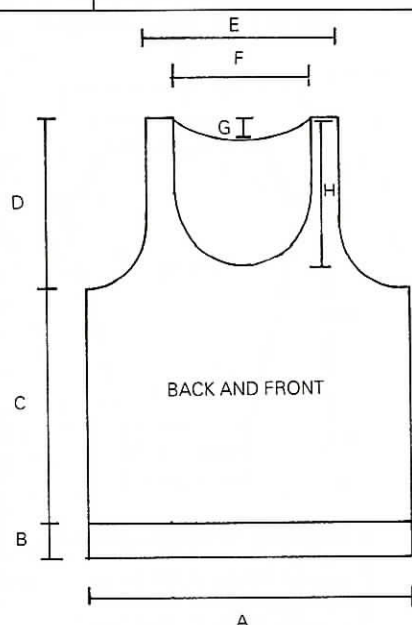
With carriage at right and using MC, cast on 128 [136, 144, 152, 160, 168, 176] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in stripes of 4 rows C and 4 rows MC. K 124 [124, 128, 128, 132, 132, 136] rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows and 4 sts at beg of foll 6 rows *. Dec 1 st at each end of next and every foll 4th row until 72 [78, 84, 90, 96, 102, 108] sts rem. K 31 rows.

SHAPE NECK

Using a length of appropriate colour, cast off centre 30 [30, 36, 36, 42, 42, 48] sts. Push 21 [24, 24, 27, 27, 30, 30] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 9 [12, 12, 15, 15, 18, 18] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to



A = 42.5 [45, 48, 50.5, 53, 56, 58.5] cm
B = 4.5 cm
C = 31 [31, 32, 32, 33, 33, 34] cm
D = 22 [23, 24, 25, 26, 27, 28] cm
E = 24 [26, 28, 30, 32, 34, 36] cm
F = 18 [18, 20, 20, 22, 22, 24] cm
G = 2 cm
H = 20 cm

NECKBAND

Join right shoulder seam. Push 164 [164, 176, 176, 188, 188, 200] Ns to WP. With K side facing, pick up 106 [106, 112, 112, 118, 118, 124] sts around front neck edge and 58 [58, 64, 64, 70, 70, 76] sts around back neck edge and place on to Ns. Set RC at 000. Using MT-1 and MC, K 2 rows. Using MT-2, K 2 rows. Using MT-3, K 4 rows. Using MT-4, K 4 rows. Using MT, K 1 row. Using MT-4, K 4 rows. Using MT-3, K 4 rows. Using MT-2, K 2 rows. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

ARMHOLE BANDS

Join left shoulder and neckband seam. Push 128 [136, 144, 152, 160, 168, 176] Ns to WP. With K side facing, pick up 128 [136, 144, 152, 160, 168, 176] sts around armhole edge and place on to Ns. Set RC at 000. Using MT-1 and MC, K 2 rows. Dec 1 st (2 sts in) at each end of next and every foll alt row 5 times in all and, AT THE SAME TIME, using MT-2, K 2 rows. Using MT-3, K 4 rows. Using MT-4, K 4 rows. Using MT, K 1 row. Inc 1 st (2 sts in) at each end of 3rd and every foll alt row 5 times in all and, AT THE SAME TIME, using MT-4, K 4 rows. Using MT-3, K 4 rows. Using MT-2, K 2 rows. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side and armhole band seams. Fold neckband and armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



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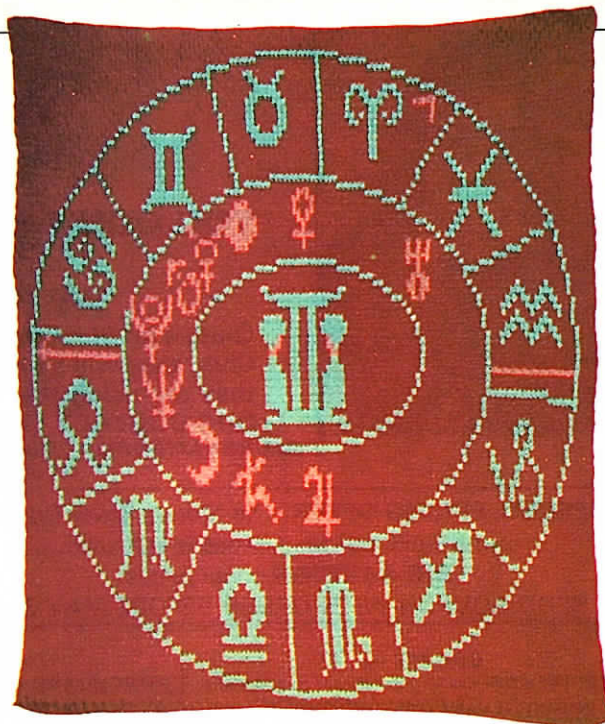


S POTLIGHT

TWIN TALENTS

It's widely believed that everybody has one talent – but what if you possess two equal talents? Which direction do you follow?

Jean Wiseman



Louise Steedman has two driving talents – knitting and astrology and now she has managed to unite them in what is probably an unique enterprise.

Louise has been a hand-knitter since childhood; later she became addicted to machine knitting and she is now the proud possessor of a Passap electronic, her fifth machine.

Her interest in astrology grew meanwhile. She read a lot of books, took courses and studied at schools, building up more and more knowledge. Two years ago, realising that she could 'marry' her two talents, Louise invested in a computer and launched 'Aspects', a project to create knitwear and embroidery designs allied to astrology.

Now, given a date, time and place of birth she can evolve a personal birth chart on disc for the Creation 6 and Designa-Knit programme, or, for E6000 machines, reader cards in six sections – and each design is unique to the person for whom it is created. These designs can be knitted in sections for 24-stitch, 41-stitch and 60-stitch templates and mattress-stitched together. They are also available printed in four sections and colour coded to be suitable for embroidery. You can buy a personal birth chart design, too, from which to punch out your own cards. No two birth charts are alike, which allows the knitter to provide a unique piece of work for relatives, friends or clients.

The finished designs can be decorated with fabric paints, beads or embroidery for heightened effect. Louise showed me a panel made with two colours of cotton and a Lurex thread in a lighter shade which would make an exciting back for an evening jacket. The same design could also be used for a cushion cover or a chair seat for the home.

Aspect Astrological Services offer a number of options. A birth chart and analysis costs around £10 and

a one-year transit forecast, the same: the two together cost £15. A free tapestry/embroidery chart for your birth sign with ruling planet aspects and symbols in an attractive setting will be included. Designs on disc for machine knitters plus chart analysis cost £15. Readers who would like more information on the services available from Louise Steedman can contact her at Aspects, 511 Uxbridge Road, Hatch End, Middlesex HA5 4JS (Tel: 081-866 6917).

MKM, in conjunction with Louise, now has the chance to offer one of our readers the service of Aspects free of charge in an easy-to-enter mini competition.

Which is the nearest planet to the sun?

Just answer this simple question and then send your reply

on a postcard marked 'Aspects' to Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive not later than 30th June 1994.

The first correct entry drawn after the closing date will win, for the reader concerned, a personal birth chart, analysis and design in the form of their choice.

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With a little help from DesignaKnit 5, the most popular computer-aided knitwear design program for PCs, knitters at every skill level can create beautiful garments.



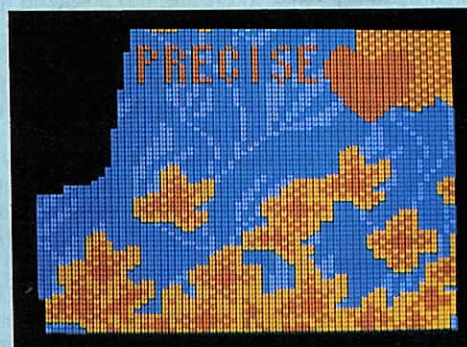
See DesignaKnit at:-

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MACHINE KNITTING COURSES

We are pleased to invite you to a whole new range of tuition courses to be held here at our Maidenhead base. First there's a monthly one-day course on a variety of subjects, starting right away in June then, beginning in the autumn, a two-year City & Guilds Creative Studies course for the dedicated knitter or 'Back to Basics' for the beginner.

STARTING THIS AUTUMN 1994 ONE DAY PER MONTH COURSES - TUTORED BY ANGELA GORDON CITY & GUILDS CREATIVE STUDIES - MACHINE KNITTING

This is not a course for beginners - if you are in this category see below! It is for dedicated knitters who want to expand their knitting techniques, learn all about designing their own garments from inspiration source to finished product and study the technicalities of how our machines work.

The machine knitting part of the course includes creating a portfolio of knitted samples using all techniques possible on a single bed machine (or front bed of a double bed machine), producing perfect garments to pre-defined briefs and creating a file of yarns and fibres including technical and care specification. A certain amount of theory is involved which requires neatly presented written work.

The design core includes methods of researching for design inspiration, colour theory, use of materials to develop ideas, development of inspiration and presentation of designs. You will complete ten design projects, taking each one and developing it as far as possible. Two of these projects will be taken to a logical conclusion with full working drawings for the production of two craft samples, without actually producing the finished items.

The four knitted garment designs produced for assessment must have the full design backup through to finished working drawings and can be based on four of your design projects or four totally new ideas.

City & Guilds Certificates do demand a lot of hard work even from the most experienced knitter and you must be prepared to spend a minimum of eight hours a week, either in class or at home, to complete the course within the two years. It is great fun and you will learn a great deal but you are asked to give up a lot of your time for the pleasure of doing so!

BACK TO BASICS - MACHINE KNITTING

This course is for the newcomers to machine knitting. Fighting your way through all those technical manuals can be a nightmare especially when you are on your own. Why not join us to learn the basics of machine knitting, from setting up the machine to changing a needle (not forgetting the on-going maintenance) to knitting your first sweater or even a dress or suit.

We really will start with absolute basics such as casting on and off, increasing and decreasing, shaping a perfect neckline, using punchcards or electronic patterning and hand tooling for things like bobbles and cables.

You will work on our machines but, if you have a problem with yours, you can bring it in and I will try to sort it out for you. Share your successes and disasters with other knitters having the same problems - 'a problem shared is a problem halved' - and we will eliminate them totally.

You will be encouraged to practise techniques learned at each lesson, by knitting simple garments. The longer you stay with us, the more experienced a knitter you will become.

ONE DAY COURSES

The following is a brief description of each course:

22 June Hands on Decorative Techniques with Angela Gordon

This course is for knitters of all levels of expertise (or lack thereof!). Many simple decorative techniques will be demonstrated by Angela, who will then guide you as you try them out for yourself. At the end of the day you should take home lots of newly learned techniques and knitted samples for reference.

19 July Brother Electronic Motifs with Diane Bennett

To coincide with the launch of her latest book, Diane is running this course for owners of all Brother Electronic machines. All types of motif programming will be covered during the course, from basic single motifs to multiple (A+B) motifs, including mirror image, superimposing and other unusual programmes. Examples used on the course will include lace, weaving, thread lace, garter and tuck stitch.

3 August Electronic Pattern Play with Pat Coulston and Angela Gordon

Take just one single pattern and learn how to create a multitude of fabric samples using the electronic facilities of your machine. Many knitters never realise the full potential of their machine because they do not have the time, or are too nervous, to try anything the book does not tell them about. Pat will be demonstrating using the E6000 and Angela the Brother 965i. Be inspired to experiment!

14 September Simple Jacquard with the JacCard with Yvonne Knapman of Jacpacs fame

Don't spend out on a new colour changer just to try a few samples of double Jacquard! Let Yvonne show you how it can be knitted using the simple and inexpensive JacCard to hold the colours ready for quick changes. The JacCard is perfectly adequate for sampling and the occasional garment, but if you do become a converted Jacquard fanatic, you can then consider the purchase of one of the latest colour changers for your machine to speed things up even further.

12 October DesignaKnit for Brother Knitters

9 November DesignKnit for Silver Reed (and Knitmaster) Knitters

10 November DesignaKnit for E6000 Knitters

Angela Gordon writes for the computer section of our magazines, keeping us up to date with the latest developments in software for knitters. She is also a very experienced DesignaKnit tester and demonstrator and uses DesignaKnit with all her electronic machines. Spend a day learning how to make the most of the program with your particular machine, including using ready to use disks, disks in PCX format and graphics tablet input. Angela will show you how she uses the program and will answer all your questions, including what's new and about to be added to the program.

More courses will be added to this list shortly. Please write to us and let us know what type of course you would like to attend and we will try to arrange it for you.

The actual dates for these courses have yet to be arranged but will be either a Tuesday, Wednesday or Thursday, one day per month. If you think that you would like to join us, please feel free to give Angela a call on 0929 551073 to discuss the course further.

Decorative Hand Tooling

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in Maidenhead

22nd June 1994

Spend a day at our magazine's Maidenhead workroom, trying a selection of hand tooling techniques in a variety of standard and more unusual yarns. If you fancy some light weight vertical weaving and loop stitch embroidery, or the heavier single bed quilting and ruching, now is your chance to try these techniques, and others, under expert supervision.

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DESIGN LINE

SHORT SLEEVED SUMMER TOP

Designed by Rita Rubery for the charting device, this is a pattern you'll want to knit time and again. It is quick and easy and the style is right for both work and holidays.

Rita Rubery

I find that this top is so quick and easy to knit that it is one of my favourite shapes for the summer. The basic shape can be drawn on to the charting device sheet and knitted sideways, working from one sleeve edge to the other. This is a useful way of creating vertical stripes, which I think are more flattering to the figure than horizontal stripes. I like this shape because it incorporates short sleeves without having to knit these separately. The shape can be knitted from the welt upwards just as easily.

I have chosen to knit the garment sideways, using a very lightweight fabric with woven stripes.

Industrial yarns were used but branded ones can be substituted for these. The background yarn that I have used is a peach coloured fine cotton slub, perhaps a single strand of Hobby could be used instead. For the black woven rows, one strand of a thick bouclé was used, you could use two or even three strands of a standard bouclé, this is quite readily available. The third yarn is also a fine industrial slub yarn used double, a single strand of Artistic would work very well in its place. Except for the black bouclé I have kept the yarns as fine as possible so that the finished fabric is very lightweight. The total weight of this garment is 170g (6oz).

When weaving, the tension used is for the background yarn. As this garment is knitted using fine yarn, I used tension 4 on my Jones/Brother standard gauge machine.

Garment shapes that I use over and over again, I keep

permanently drawn on to paper so that I simply have to transfer the shape directly on to my Knitleader sheet. This I do by placing the drawing underneath the plastic sheet, using the squares to make sure that the pattern is straight. For drawing, ceiling lining paper can be used, which is cheap to buy and is a good size. I also use this paper, cut to size, when knitting on my Knitmaster machine with the half-scale Knit Radar. When drawing garment shapes for my Knit Radar, as there are no guide lines, I take great care that the drawing is squared up with the edge of the paper. If you do not take care at this stage your pattern will drift off-line.

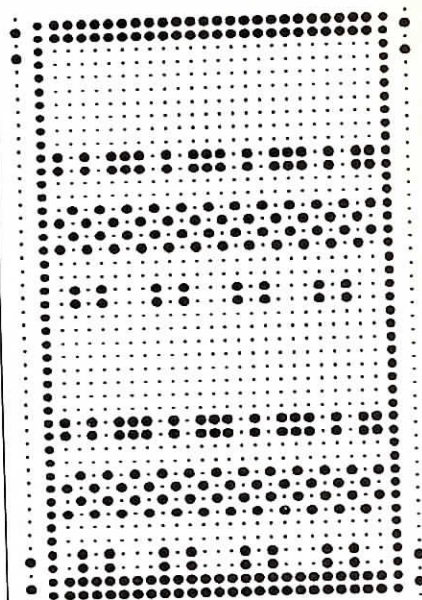
When drawing garments sideways on to your charting device sheet, make sure that the shaped areas such as the neck and armholes are drawn,

then any part of the pattern that does not fit will just be straight knitting. Draw a line on your paper pattern to coincide with the edge of your charting device sheet, then use the relevant ruler to find the total number of stitches to be cast on for the body. The garment was drawn showing the whole width of the back or front.

With some punchcard designs a little planning may be required, there are occasions when I do not automatically start at row one. Even with this simple stripe I felt it was necessary to find out where to start the punchcard so that there would be a stripe at the centre of the garment and also to ensure that the neck shaping is central, if it had been slightly off-centre it might have spoilt the finished garment.

I measured the width of the stripe and marked this on my charting device sheet at the centre, then found out how many rows would be needed to reach this point. This was achieved by setting my charting device according to the number of rows on the tension square. Then, with the drawn shape on the sheet, I clicked the sheet through manually, at the same time counting the number of rows. Having marked the punchcard at the point where I wanted to be when I reached the centre, I then turned it back by the same number of rows. It takes only a few minutes to do but is well worthwhile.

I planned the knitting so that the weaving yarns would be carried up the straight edge; this will ensure that the loops

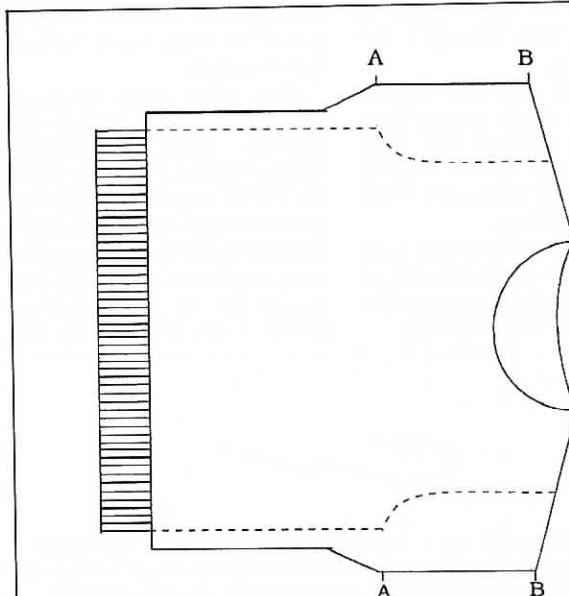


THE WEAVING PATTERN

2 rows main yarn and first weaving yarn.
2 rows main yarn only.
4 rows main yarn and second weaving yarn.
2 rows main yarn only.
2 rows main yarn and first weaving yarn.
8 rows main yarn only.
Repeat these 20 rows throughout.

of yarn do not interfere with the shaping.

The master block was altered by adding the extra ease on the side seams, there is already five centimetres (two inches) of ease included so it depends on your personal preference for any extra. The shoulder slope was extended to the required length and an extension for the sleeve was added (see diagram).



On the diagram the original Master Block is indicated by the dotted line, extra ease has been added to the body. As a guide to help with the drawing, I would suggest that the sleeve extension is taken approximately 6 cm out from the side seam, but don't be afraid to use your own judgement. The measurement from A to B is half of the Upper Arm measurement plus 2.5 cm ease, more ease may be added if you wish. The ribs are attached separately after the main pieces have been pressed to size. Join one shoulder seam before knitting and attaching the neckband; both shoulder seams must be joined before armbands are attached.

DUOMATIC UPDATE

THE TRANSFER CARRIAGE

Do you want to knit more in the time available? If the answer to this question is yes, then the acquisition of a transfer carriage might be just the thing for you.

Hazel Duignan

If you already own a transfer carriage then perhaps this will encourage you to use it more. I even know knitters who have a transfer carriage which stays firmly on the shelf whilst they wield a double-ended bodkin. This is a pity since, as well as saving time, by transferring from one bed to the other, the carriage also enables you to knit patterns which you might never tackle without it.

As with most gadgets, you will need to practice a little so that you become adept and can transfer without having to think too much about it or refer to the instruction manual too often.

There are two main carriages to choose from. Firstly the U70 which is a cheaper version and can be used for straightforward transfers from either the back or the front bed. All stitches which are on needles in working position are transferred to the opposite bed. The U100 and U100E, which for the purpose of this article I shall simply refer to as the U100, will transfer all or selected stitches to the opposite bed. Either lock will save time so if you can only afford the U70, do not be put off but go ahead and make the most of it. Some people have an U80, which is an earlier version of the U100 and can be used on a Duomatic 80 in much the same way as the U100. It cannot be used on an E6000, which can only be used with either an U70 or an U100E.

When you unpack your U100 you will find that it comes in two parts, the carriage and a metal rod. It is quite easy to fit this rod to the carriage once you know how but some knitters seem to find

the diagram in the instruction leaflet a bit confusing, so I have tried to show how it fits in diagram 1.

Next you have to find the correct transfer position for your machine. It is helpful to try to find the approximate position before beginning to knit. Push up a group of empty needles on each bed as for full needle rib. Rack the bed three quarters of a turn to the left so that the handle is at 9 o'clock. Now gently push up the needles on both beds. They should just slide past each other. If there is a gap, or if they crash, put them back to working position and move the handle slightly and try again. When the position seems to be correct, note the handle position ready for your first transfer.

For your first attempt, try to use a yarn which has some stretch. A really hard non-stretch yarn is not easy to transfer.

It might be useful here to include a little checklist for transferring:

- Knit the last row before transfer at stitch size as suggested in manual. You may have to alter this slightly depending on your yarn. Try it on the test piece.
- Cancel colour changer (and push locks to extreme right of bed if you are transferring over a large number of stitches.

c) Move edge springs to end of bed or remove from bed if necessary.

d) Put racking handle in position.

e) Push up needles to collect transferred stitches (very important, this!).

f) Set the carriage to the correct number for the required transfer.

g) Check that the arrows on the centre top of the carriage are pointing in the correct direction required for your transfer. To transfer from back to front, put carriage at left of bed. To transfer from front to back, put carriage at right of bed.

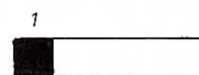
Now, using even pressure on the handles, slide the carriage smoothly and evenly across the work.

If the carriage should jam, stop, remove the metal rod, lift off the carriage, replace the rod and sort out the jammed stitches, making sure that they are all in the hooks of the needles and that the needles are all in line. Now try the transfer again.

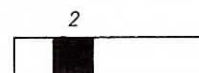
Once the transfer has been completed check that all the stitches have transferred. Occasionally a stitch will transfer off its original needle but not on to the receiving needle. If this should happen it is quite easy to pick up the stitch and put it on to the receiving needle. I sometimes find this

happens when I am using two or more strands of yarn; one strand of yarn will transfer and the other will not. A word here about the end stitches. I usually transfer the two stitches opposite the carriage by hand before I begin to transfer. Sometimes these stitches do not transfer properly and it is much easier to avoid this rather than try to pick up an end stitch. Try the full transfer with your carriage; my early carriage always dropped the last stitch so the two stitch manual transfer is a habit now. You may find that you do not need to do this with your carriage.

Now for the lock settings.

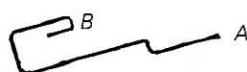


This is used for knit, purl combinations. A stitch is transferred only where there is a pusher in working position under the needle from which the stitch is to be transferred and the receiving needle is empty. The handle can be left in the transfer position whilst you are knitting. There is a sample pattern given in the instruction leaflet.



This transfers alternate stitches to the opposite bed. It is used for transferring from stocking stitch to 1x1 rib. Push up all the needles on the receiving bed, make the transfer, push all empty needles to non working position and reduce the stitch size to rib size. Change from black strippers to orange and continue knitting in rib.

DIAGRAM 1



The prong marked A slides under the carriage past the rear of the two brushes. The 'loop' marked B fits into a little slop just below the left hand of the carriage.



PHOTOGRAPH A



Position 3 will transfer all stitches from one bed to the opposite bed. No pushers are used. With this setting you can knit garter stitch. With the locks set to CX/CX, knit one row and then transfer throughout. I find that I get a better edge to garter stitch by transferring the end stitches by hand rather than having the empty needles as shown in the leaflet. The racking handle can be left in the transfer position whilst you are knitting.



This is used for transferring from one bed to the other where the yarn makes a zig-zag between the beds. It is used for transferring from rib to stocking stitch. To transfer a 2x1 rib to the front bed, stop before knitting the final row of the rib. Rack back to the cast-on position. Set the front bed to stocking stitch size, with the back bed about two numbers lower than the front bed. Knit one row. Transfer as usual.

Setting 4 is also used for knitting lace patterns using a punchcard with Deco set on 2, or E6000 pattern. When knitting this type of pattern always transfer all stitches to the back bed. Set the back bed to stocking stitch size and the front bed to about two numbers lower. Then, knitting with the racking handle in transfer position, knit two rows and transfer throughout.



Transfers stitches from needles with a pusher in working position to a needle on the opposite bed which already holds a stitch. Those needles

on the bed from which you are transferring which do not have a pusher in working position will retain their stitches.

I have knitted two samples for you to see. Photograph A was knitted as follows using four-ply yarn. Cast on in 1x1 rib and knit 20 rows over 40 needles. Position 4, transfer to front bed. Black strippers. Knit stocking stitch for about 20 rows. Position 2, transfer to 1x1 rib. Orange strippers. Knit 20 rows. Position 4, transfer to front bed. Black strippers. Position 3, knit about eight rows garter stitch. Cast off.

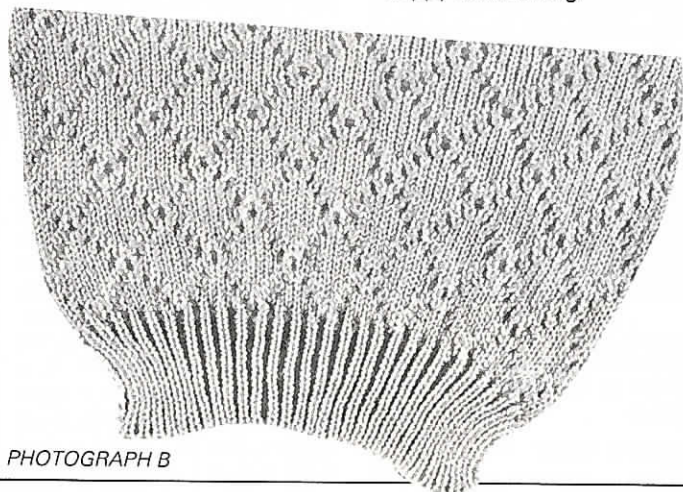
This piece of knitting is a good test piece as it uses three different transferring positions and, providing all goes well, it will give you confidence to go on to transferring larger amounts of stitches.

Photograph B shows a piece of lace knitting. It is knitted on the E6000 using pattern No. 1008, Tech 280. If you have a Duo 80, try using card 19 from the basic pack. Deco 2, lock set at N/BX. Knit two rows then transfer using position 4. Whichever machine you are using, transfer all stitches to the back bed after knitting the rib using position 4. Then use black strippers.

When I am knitting lace patterns of this type I like to have about two extra stitches at each end of the back bed outside the front bed needles. This gives a little plain panel without lace stitches to use for seams. Try with and without the extra stitches to see which you prefer.

I have just knitted this lace piece without my usual stand for the U100 so I have been putting it on the floor between transfers. It strikes me that this might be a good way to reduce my waistline – it certainly feels as if it might but I do not suppose it will work.

Happy transferring.



PHOTOGRAPH B

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6 BLOWING BUBBLES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Many A Mickle Seasons. (Yarn Guide No. 10.)

1 x 500g cone in Spring (MC or Col 2).

Many A Mickle 3-ply Soft Cotton. (Yarn Guide No. 9.)

1 x 500g cone in Cinnamon (C or Col 1).

GARMENT WEIGHT

Finished garment in third size weighs 400g.

The fibre content of Seasons is 39% Cotton, 26% Linen, 35% Acrylic; 3-ply Soft Cotton is 100% Cotton. For further information about these yarns, please write to the following address:- Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 91 [97, 103, 109, 115] cm, 36 [38, 40 1/2, 43, 45 1/2] in.

Length to shoulder 60 cm, 23 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches to 18.5 cm and 80 rows to 12.5 cm, measured over tuck stitch pattern as diagram 1 for Duo 5 or 80 (E6000 - Pattern 1005, Tech 132) (stitch size approximately 5 1/2). Wash and dry before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Before knitting, prepare punchcard needed, from the chart provided.

Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

E6000 - Use pattern 1005, Tech 132. Cast on 1.

Duo 80 users may punch card shown in diagram 2 and knit on setting GX/AX ←, 2.

When changing from MC to C after knitting rib, pull down a loop of C between the beds.

Keep position of pushers correct when increasing or decreasing.

Instructions are given for shaping the neck on the machine, but the cut-and-sew method may be used if you wish.

For the purpose of this pattern, RC means the RC on the lock, not the electronic RC on the console unless otherwise stated.

SHAPE SHOULDERS

Cast off 7 [8, 9, 9, 10] sts at beg of next 10 [10, 6, 10, 10] rows and 8 [7, 8, 10, 9] sts at beg of foll 2 [2, 6, 2, 2] rows. Cast off rem 60 sts.

FRONT

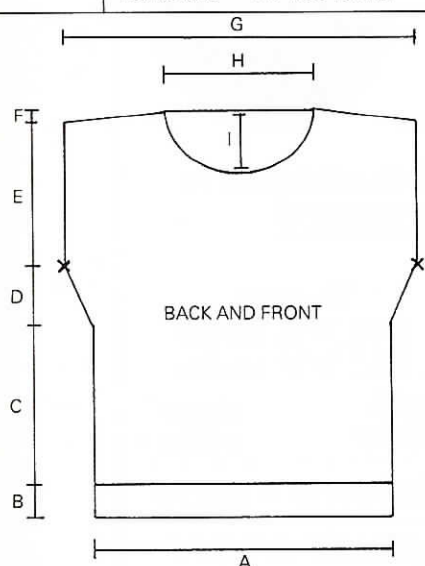
Work as for back to **. K 93 rows.

SHAPE NECK

Note position in patt

BACK

Handle up. Orange strippers. Set up 126 [134, 142, 150, 158] Ns on each bed at centre in WP. Arrange Ns for 1x1 rib. (E6000 - Use cast on 1.) Set lock on N/N and stitch size to 2 1/2/2 1/2. Using C, K 1 row. Set lock on CX/CX and stitch size to 3/3. K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2. K 1 row. Set stitch size to 4/4. Using MC, K 22 rows. Transfer sts to front bed for st st. Push empty Ns to NWP. Black strippers. Handle down. Set RC at 000. Set stitch size to 5 1/2. * Arrange pushers as diagram 1-A. Set lock on GX/N, K 2 rows C. Set lock on GX/AX, K 4 rows MC. Arrange pushers as diagram 1-B. Set lock on GX/N, K 2 rows C. Set lock on GX/AX, K 4 rows MC *. These 12 rows from * to * form patt. (E6000 - Use stitch patt A, follow instructions on console.) K until RC shows 160. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 146 [154, 162, 170, 178] sts. RC shows 215. Place marker at each end. Set RC at 000 **. K 139 rows.



- A = 46.5 [49.5, 52.5, 55.5, 58] cm
- B = 5 cm
- C = 25 cm
- D = 8.5 cm
- E = 21.5 cm
- F = 2 cm
- G = 54 [56.5, 59.5, 62.5, 65.5] cm
- H = 22.5 cm
- I = 9 cm

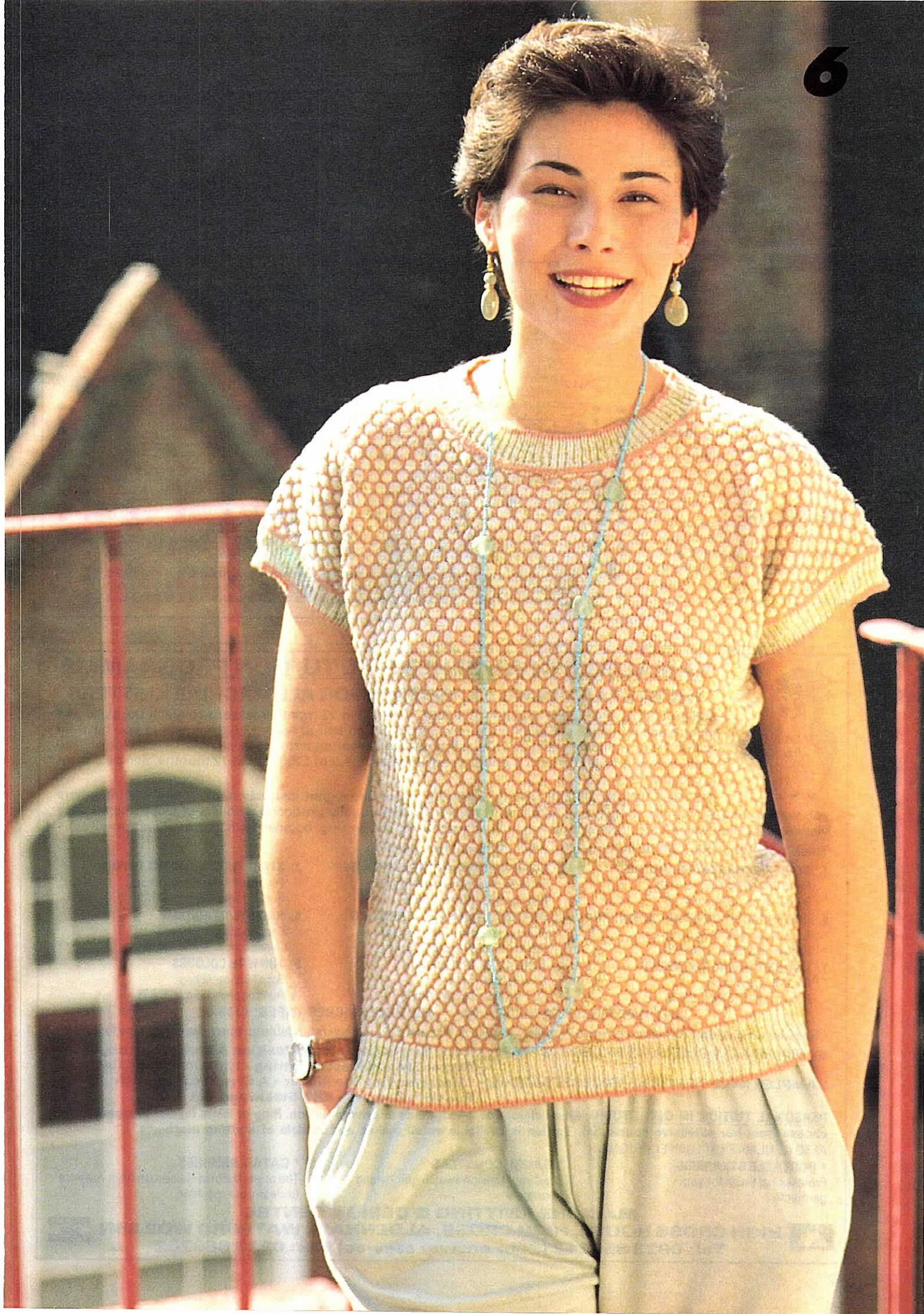
sequence. (E6000 - Note RC number on console.) Using a length of MC, cast off centre 20 sts and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left and return pushers to blocking rail. Either remove sts at left on to decker combs or using a length of WY, K them back to NWP. (Remember to alter the 'L' needle setting on console.) Cont on rem sts for first side. Set RC at 000. Dec 1 st at neck edge on every row until 53 [57, 61, 65, 69] sts rem, then on every foll alt row until 43 [47, 51, 55, 59] sts rem. K 16 rows.

SHAPE SHOULDER

Cast off 7 [8, 9, 9, 10] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 7 [8, 8, 9, 10] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [7, 8, 10, 9] sts. Return pushers to blocking rail. Arrange Ns at left as noted and transfer sts from decker combs on to Ns or unravel WY, bringing Ns back to WP. Arrange pushers as noted. (E6000 - Return to noted RC number on console.) Finish to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam. Handle up. Orange strippers. Set up 157 Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using C, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set RC at 000. Set stitch size to 3 1/2/3 1/2. Using MC, K 4 rows. Set stitch size to 3 3/4/3 3/4, K 4 rows. Set stitch size to 4/4, K 3 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX, K 2 rows. Set lock on N/N, K 1 row. Set lock on CX/CX. Using C, K 2 rows. Black strippers. K 2 rows. Set stitch size to 4 1/2/4 1/2, K 2 rows. Put garment on to back bed of machine (with the neck edge facing you and the right side facing ceiling). Pull the



back bed Ns just through the neck edge of the garment. Transfer front bed sts on to back bed Ns so that you have one back bed st, neck edge and one front bed st on each N. K 1 row by hand, making big loops on Ns. Turn garment over on to front bed. Drop front bed. Latch off through loops on back bed Ns.

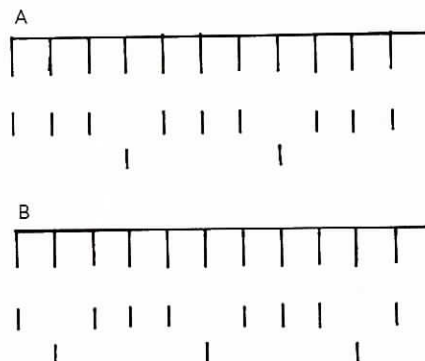
ARMHOLE BANDS

Join left shoulder and neckband seam. Handle up. Orange strippers. Set up 121 Ns on each bed in WP. Work as for neckband from * to *, joining to armhole edge between markers.

MAKING UP

Join side seams. Wash garment, spin, pull to shape and dry flat. Steam if you wish but do not put the iron on to the fabric as this will spoil the texture.

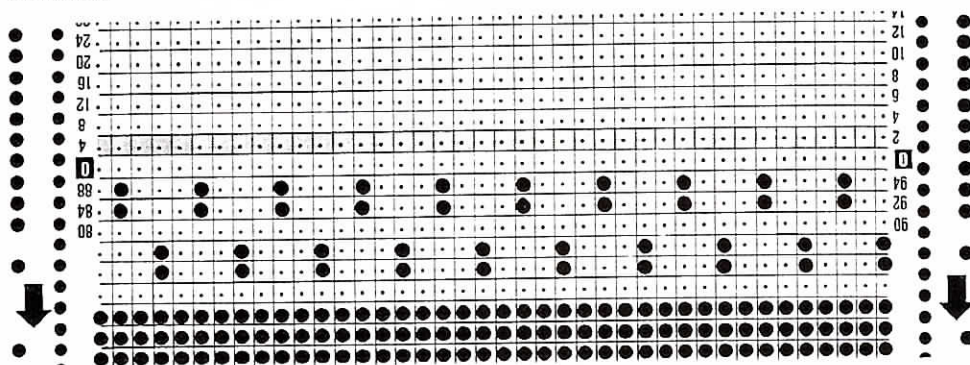
DIAGRAM 1



Set as A.
Knit 2 rows C, lock GX/N.
Knit 4 rows MC, lock GX/AX.

Set as B.
Knit 2 rows C, lock GX/N.
Knit 4 rows MC, lock GX/AX.
These 12 rows to be repeated throughout.

DIAGRAM 2



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AN ODD BUT TRUE STORY

Many readers will link the name Ruth Wood to Hague Linking Machines. Her friendly, smiling face has welcomed knitters to their stand at many an exhibition where she has demonstrated the linkers, but this strange tale of Sunset Cottage demonstrates a different kind of ingenuity.

I belong to a group called 'Ladybirds' – ladies only, all ages, all walks of life.

We meet once a month, for dinner, a drink and a chat. Then we do our 'commercials' – some organise a quiz, some went to see The Chippendales.

Then it was my turn. I sail, skate, dance and teach knitting – all too energetic for that group, so no commercial from me.

Then I thought, well here goes, so I stood up and said: 'Ladies I have a lovely bungalow, with a new bathroom, the latest in kitchens (it has never been used as I don't cook!), all newly decorated. There's a small, pretty garden, it's near buses and shops and I would like to swap it for a house at the seaside or a country cottage with a large garden'.

Believe me there was a deathly hush!

Then, much to everyone's surprise (mine included) a small voice from the background said, 'I have one'.

All eyes turned to the speaker. It was Jenny who rented a house in Hull.

She said, 'I have a country cottage and I would love to swap it for a bungalow in Hull.' She loved living in the town and I just longed to get away from it. The upshot of it was I agreed to a straight exchange – a very neglected country cottage for my lovely comfortable bungalow.

In my saner moments I think I must be mad, but on the plus side, I have a huge garden which will soon be a peaceful haven, with a large caravan for pupils attending day or weekend courses (husbands welcome of course). There's a large room at the

rear for my workroom with Brother, Singer, Passap and Knitmaster machines plus, of course, the Hague linker. In fact all the latest equipment to encourage every knitter be they learners or advanced students who wish to design their own knitwear.

Now that I am back in Lincolnshire, I would love to hear from any of my old friends and pupils who supported me when I taught there previously.

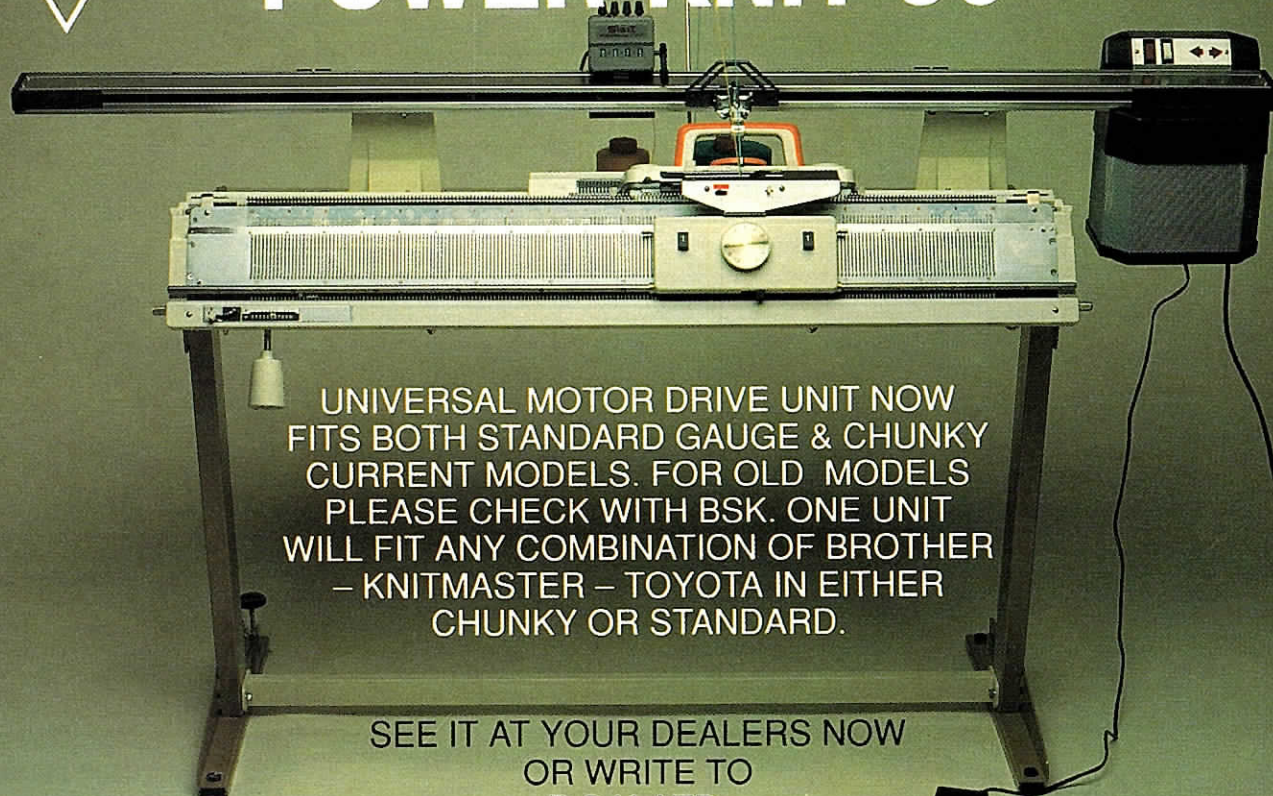
In fact, it's all a dream come true. What more could anyone want?

For more details of the Knitting Club and tuition courses Ruth will be holding at her new home, contact her at Sunset Cottage, Main Street, Grainthorpe, near Louth, Lincolnshire. Tel: 0472 388251.



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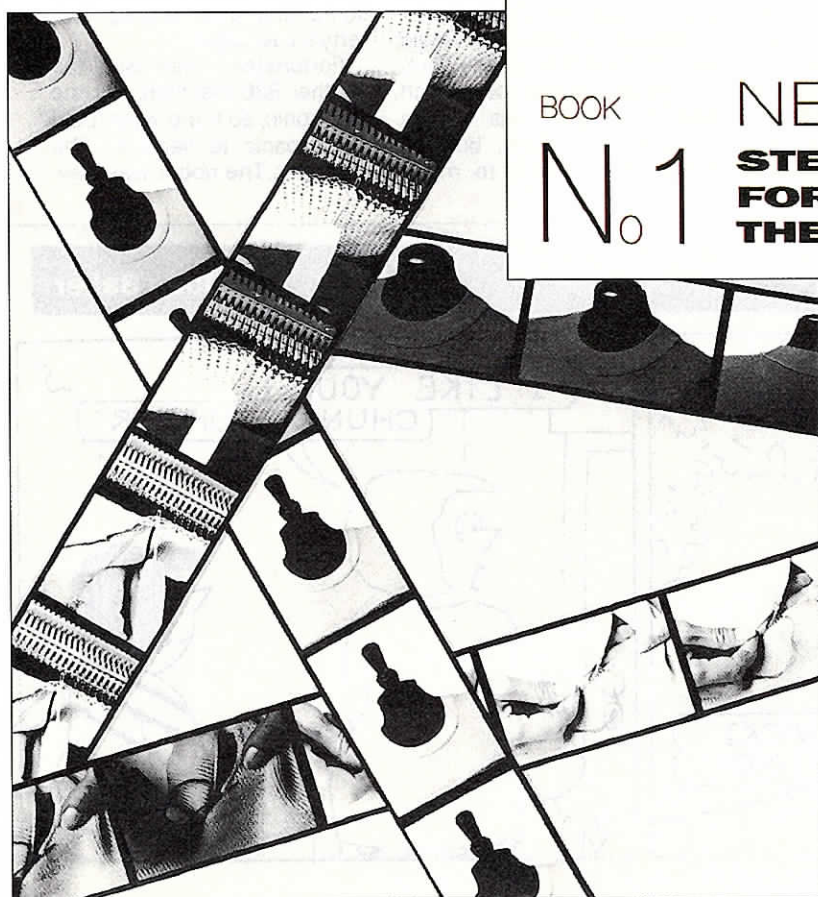
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LATCH ON

THICK AND THIN

Last month I was talking about knitting with thick yarn, using every other needle on the standard machine. This month I have gone to the other extreme and have been using very thin yarn.

Joan Lafferty

It's funny how coincidences seem to happen to me (possibly to other people, but I wouldn't know about that). No sooner had I typed my article about double knitting and made tension pieces, all ready to knit myself a thick (side-ways-knit) jacket, than a friend handed me a ball of double knitting in a flesh colour. This wasn't enough to do a lot of Fair Isle patterning, probably about 75 grammes of hand knitting, but I never say 'no', because it might come in handy and if I offend someone by refusing a kind offer, I might miss out on something really good. I can always pass it on to a hand-knitting friend should the occasion ever arise.

In this case I was very glad I had kept it because a lady asked me to knit her a doll, 15 inches tall. I make a lot of dolls

about three inches tall, using oddments of four-ply, but this was a monster! The peachy-coloured yarn would be just right, but would there be enough? I had a hand-knitting pattern for a doll, so decided to adapt that for the knitting machine. Success! I even had enough over for another, smaller, one.

In this case I didn't use every other needle, because I wanted a firm fabric. Toys need to be stuffed very firmly, so obviously the knitting has to be very close, or the stuffing shows through. I was very pleased with my 'little girl', she sat on the settee beside me for days, until I had finally completed her clothes. I made these in the ordinary four-ply acrylic, doing a circular skirt just as I would for an adult and making a slash neckline with rib at the top so that it could be

pulled over her head easily. I worked the skirt in Royal blue with white stripes and the top in white, crocheting in Royal blue round the neck and sleeves. I was sorry to see her go, I had been in the habit of talking to her! (The first sign of madness?) She didn't answer back like certain other members of the family...

It can hardly be called a coincidence, but almost as the doll was finished, an acquaintance asked me to knit some baby cardigans in two-ply yarn. She had been given eight 20 gramme balls of hand-knitting yarn and couldn't face all that knitting by hand. I wasn't too keen on machine knitting with such fine yarn but, ever one to accept a challenge, I said I would 'have a go'. This meant re-winding the balls, of course, (not my favourite occupation) because we machine knitters need to work from the middle of the ball. I did tension pieces on tensions, two, three and four, finally deciding that four would be suitable. The ribbed welt would be a problem. I have a 'rule of thumb' for the thicker yarns; I knit the welts at approximately half the number used for the main part of the work. So if the main tension is seven, I do the welts at three plus a dot or thereabouts. Obviously tension two would be too loose for my fine yarn, so I settled on one dot on each bed. Even this was a little loose for my liking, but my friend didn't seem to mind.

When it came to the band I decided it must be done in full needle rib to give a bit of 'body' to hold the buttons.

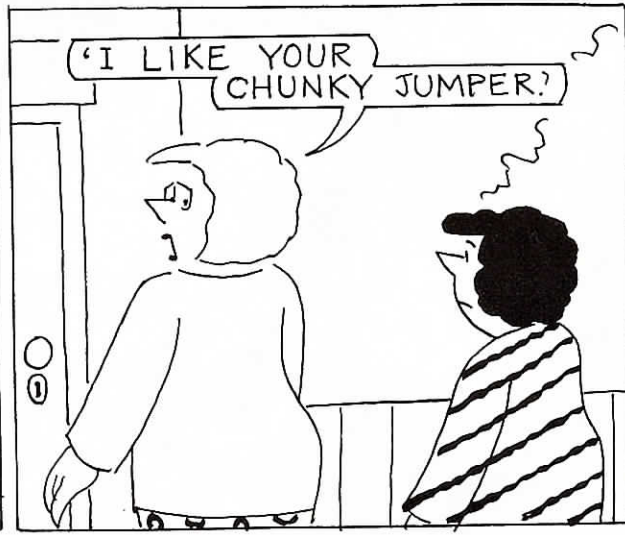
Having made the first cardigan I wondered if I should have used full needle rib for the welts, but I am not keen on this, it means two stitches on every needle when it comes to the main part and this can sometimes make the rib curl. In any case, it would make a thick ridge on a very delicate little garment. Since my friend seemed happy I decided to leave well alone. I think I shall be able to get four cardigans out of this yarn, which is just as well, since the lady expects to be a Grandmother three times in the same month!

I carefully wrote down the rows and stitches for the first cardigan, which meant I could knit straightaway without the Knit Leader when it came to the second and subsequent ones. I haven't worked without the Knit Leader for years and it felt very odd not to have it revolving – and a bit disconcerting not to hear the click it makes as it does so. However, the machine decided that it was time it misbehaved – it was just before Christmas when all this was happening and every year, at that time, something goes wrong. Lafferty's Law again.

Fortunately I was using the Brother 836 machine, not the electronic, so there wasn't the usual panic to send for the engineer. The ribber was play-

The Woolleys

by Doug Baker



ing up – knitting a few rows then dropping stitches in patches and usually the same ones. After about three tries I gave up and left it to its own devices while I had a cup of coffee. I then remembered the advice given to me when I was taking dressmaking classes many years ago. 'If the machine is playing up,' she said, 'unthread it and thread up all over again, even if you think you got it right the first time.' So I decided to take her advice. I did unthread and rethread, although as she said, I thought I had got it right. It transpired that it was well in the 'threading up' department. So I tried what one would be unlikely to do with a sewing machine – I took it all to pieces.

First of all the ribber arm came off, then I took the carriage off the needlebed, finally I dropped the ribber right down. Having given a wipe with an oily rag I put it all back together again and all was well. Had I got the linker arm wrong? Was the ribber carriage not properly 'seated'? Was the ribber itself not in the correct position? Or did it just need that drop of oil? I don't know; all I am sure about is the fact that my teacher was right all those years ago!

Talking of coincidences, another kind friend bought a bag of 'oddments' at a charity sale, which she handed me to make more of my little dolls. I could give her about ten such bags, but I accepted gratefully and sure enough there was a little fine yarn in a pale 'baby' yellow. This will make a few stripes in the welts of my last cardigan, because I am doubtful if the two-ply will hold out. In fact I think I could also make the buttonhole band with this pale lemon, should I need to.

All this has inspired me to look in the yarn cupboard at some fine yarn I have been studiously avoiding for ages. There is a largish cone of a pretty turquoise which has a slight 'whisker'. Having mentioned this, I have had to do a tension piece and it comes out much bigger than my 'baby' two-ply. So, doing a little arithmetic, I know that I have enough needles to knit a jumper from 'South' to 'North', rather than sideways.

Now here I am with two tension pieces, I have enough

double knitting yarn, also enough of my thin turquoise. How shall I use these yarns? Do you see now why I always say I am no designer? At this stage I hunt through punch-cards, have an evening with 'Stitchworld', occasionally do a little thinking on my own behalf!

I'm sure I am not alone in this sort of dithering, which is why a lot of us are so grateful to the designers whose work graces the pages of the magazines from month to month. I know I can knit with my Knit Leader – and I do – but it is nice to have it all worked out by someone else. Magazines go to a lot of trouble to check that the garment can actually be knitted on the machine specified with the yarn in question. (I should know this, I once had a job doing just this checking!)

Provided I can find some more thick yarn and suitable Fair Isle patterns, my 'thick' jacket should make a nice car coat. I'm not sure about the turquoise. Wait a minute, I've got a small amount of black, also with a slight 'whisker'; black goes well with turquoise. Perhaps I could try one of the 'squiggles' from Stitchworld round the bottom of a jumper. More tension pieces seem required. What other colour would complement the black and turquoise? There's a rather nice pale lemon in the cupboard. Perhaps I could work some flowers with black stem and leaves. Am I turning into a designer? If so, it's jolly hard work, words come much easier.

I don't know how many times I have typed 'turquoise', but every time I do it I have a little grin to myself. I once noticed a pretty (and expensive!) dress in an exclusive shop window every time I walked by. Finally I decided I must have it, so I went in and enquired. The peroxide blonde owner deigned to serve me. I mentioned the turquoise dress. 'Sybil' she called to her overworked (and probably underpaid) little assistant, 'get that little Turk out of the window for the lady.' Do you see why I have been fighting shy of my cone of turquoise yarn? I think I shall giggle every time I wear the jumper...

CARL BOYD



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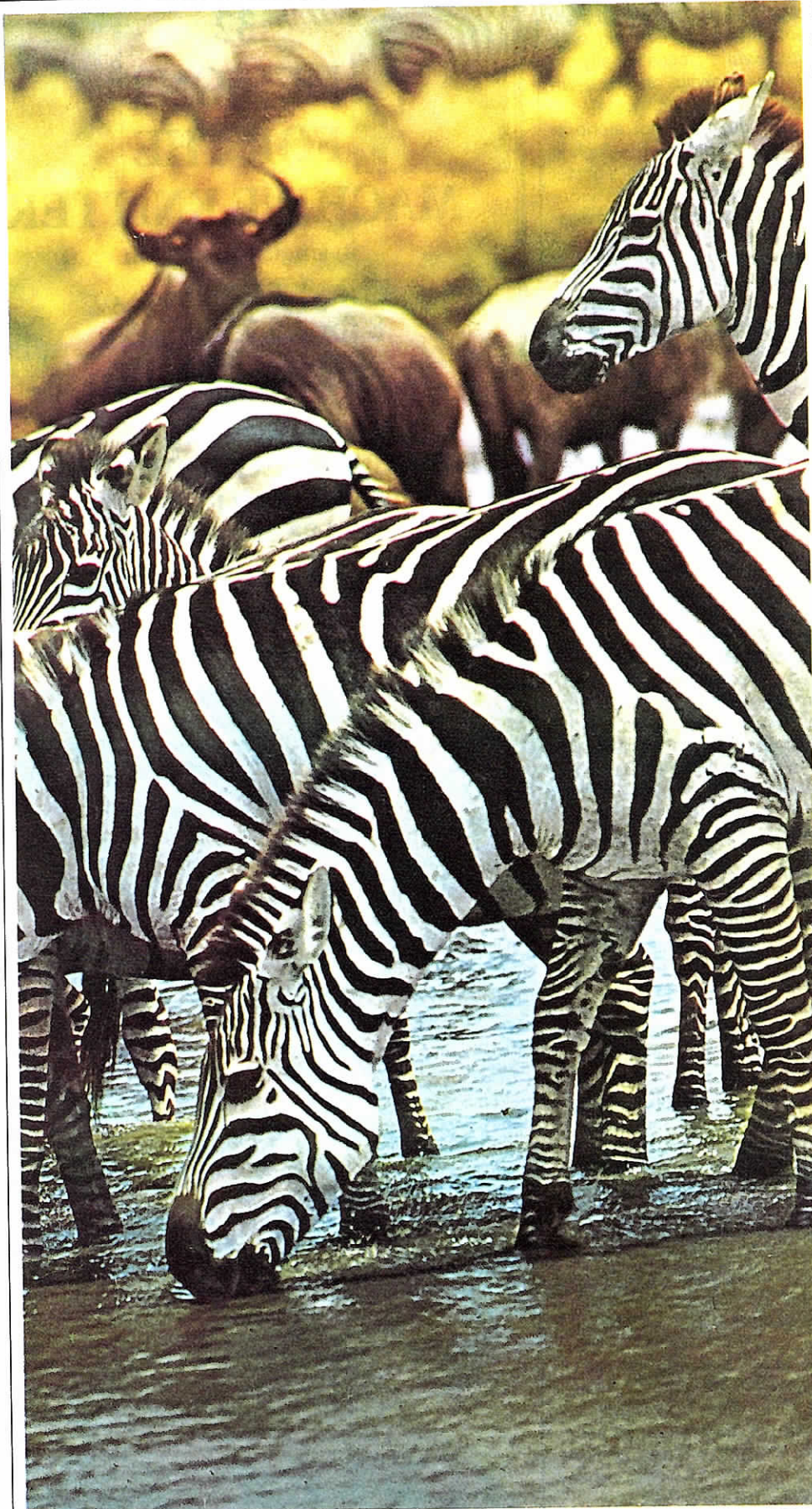
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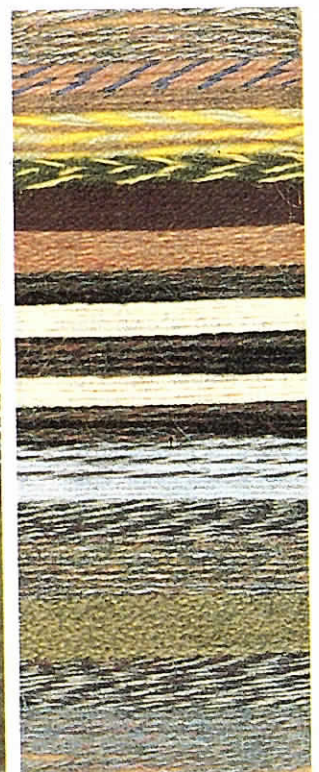
WOOL WINDING



Do you find it difficult to select colours for a garment? Are you one of those people who say they are no good with colours? If the answers are yes, then I hope this article will help and inspire you.

Anne Kent

First of all, I think colours are very much a personal thing. Some people like very bright colours, others prefer beiges and peachy tones (me), some blues and mauves and so on. To be quite honest, if the colours you have chosen for yourself please you, then that is fine. If you are always a little unsure – then try this method . . .

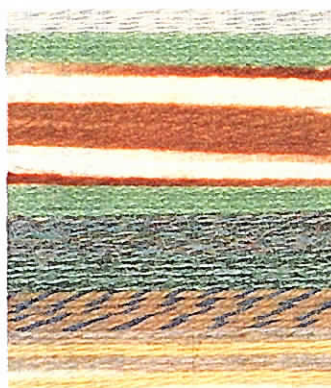
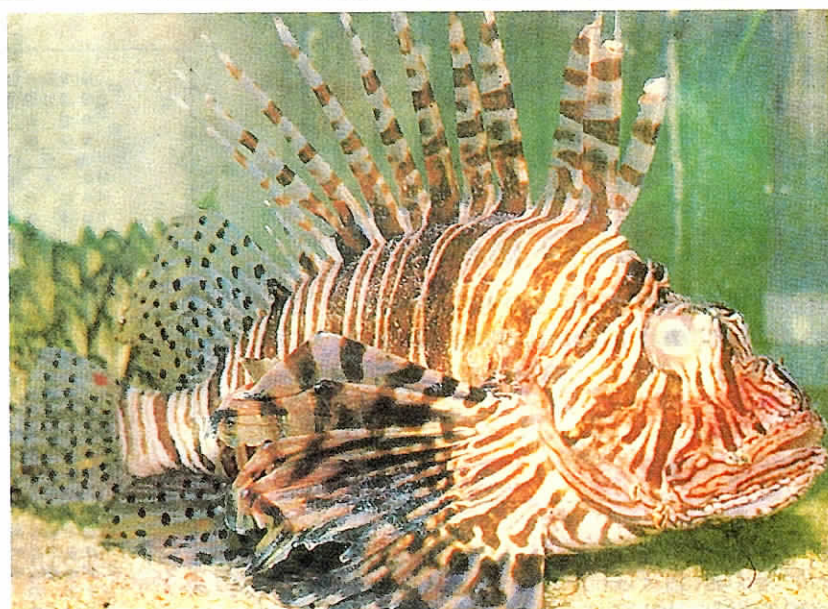


Find a picture in a magazine, a postcard, or maybe even a photograph that you like. To start with choose a scene from nature; trees, plants, animals, scenery and so on. Remember Mother Nature does not make mistakes with colour! I have chosen this beautiful picture of zebras for my first sample.

Look very carefully at the colours in your picture and select as many yarns as you can to match them. If you do not have all the wools then use anything . . . sewing threads or colour-in with felt tips. Wind the colours on to a small piece of card in roughly the order you see them on the picture.

I think you will agree that all the colours used for the zebra picture go very well with each other. I wouldn't want to use absolutely every one of them for an average sweater but I could select any three or four and they would blend together nicely.

It is quite relaxing to 'wool-wind' like this and teaches you a lot about colours as you work. It might make an interesting exercise for a club evening. Members could all bring small balls of yarn (a couple of yards wound off a cone) which could be pooled to give a good selection of



2

The FISH gives another set of colours. The greens and browns blend well with the cream.



3

The SUNSET should keep the lovers of blue happy! The touch of orange adds life and drama to the other colours.

colours. Sometimes, you'll find, two colours have to be twisted together to represent one shade in the picture.

Having chosen your picture and completed your 'wool-winding' . . . select the number of colours you are going to use and try knitting a small sample in stripes . . . but don't forget that the proportions of colour you use can be very important. For example, the SUNSET picture requires only a splash of orange, not a large area.

If you are knitting a striped sweater (wouldn't the zebra colours look good in stripes?), try winding the colours to represent the number of rows you intend knitting per stripe. You may find that you need to make some stripes narrower and some wider. It is quicker to 'wool-wind' than to knit.

I liked the zebras so much that I designed a punchcard from their stripes! Next month I will show you the method I used to design the zebra punchcard and give some ideas for its use.

SILVER SCENE

PUNCHCARD BASICS

In this article I am going over some of the basic facts about punchcards as I find I get a lot of queries on this subject.

Liz Norton

One of the most common questions I get asked is about the row numbering system on the card. Often this comes in the form, 'I've punched a motif out, a special one, just for my grand-daughter (or grandson), but I can't get it to knit. It just doesn't come out. All I'm getting is stocking stitch.'

At one time I would plunge straight in and start talking about magic cams and point cams. Usually these all seemed to be correct; then I'd ask about the punchcard.

Now I start with the punchcard as, nine times out of ten, that's where the mistake is. 'Where did you punch the first row of the motif?' I enquire. 'Opposite the No.1' comes the reply. There's the mistake.

Take a look at the punchcard (Figure 1). The card starts and ends with two completely punched rows. When the punchcard is joined up, these pairs of rows overlap the first and last two rows of the pattern. Because they are completely punched, they allow the pattern to show through.

The first row of the pattern is the row immediately above the pair of completely punched rows at the bottom of the card. The figure '1' is alongside the fifth row above this row. When the card is in the card reader, the figure '1' will be showing in the card reader when the first pattern row is in the card reading position.

To knit the pattern, the card has to be read and the pattern transferred to the carriage. Nothing is happening to the card above the card reader; we can see that. The reading takes place down inside the card reader.

The first row of the motif should have been punched on

the first row of the card, immediately above the two totally punched rows. Since my enquirer punched it opposite the number '1', there are five blank rows before the pattern starts. Hence the plain knitting. There's no need to re-punch the card of course – just roll the card on to the row number '6'.

Another common query that I get is 'How do you mark the card to tell you when to change colour?' I hope you already have the answer. Count up five rows above the row on which you wish to change colour and mark that row. If, by the time you need to do that, you've forgotten how many rows it is and can't find this article, take your card and count from the first pattern row to the row numbered '1'. Then find the row on which you wish to change colour and count up the same number of rows.

I also get asked about punching out patterns when only one repeat is given in the diagram.

The card must be a minimum length to be joined. (Unless it is a border pattern and you're only going to knit one repeat.) If one repeat of the pattern allows the card to be joined, that's all you need to punch.

If you look at the card, there are pairs of holes in the margin at the top and bottom which are used to join the card.

On a blank card, below those holes is a line of small guide holes going down the margin of the card, running from the top down to between the row numbers 30 and 31. These are the guide holes for punching out new holes for joining the card when your pattern is shorter than the standard length card. The lowest

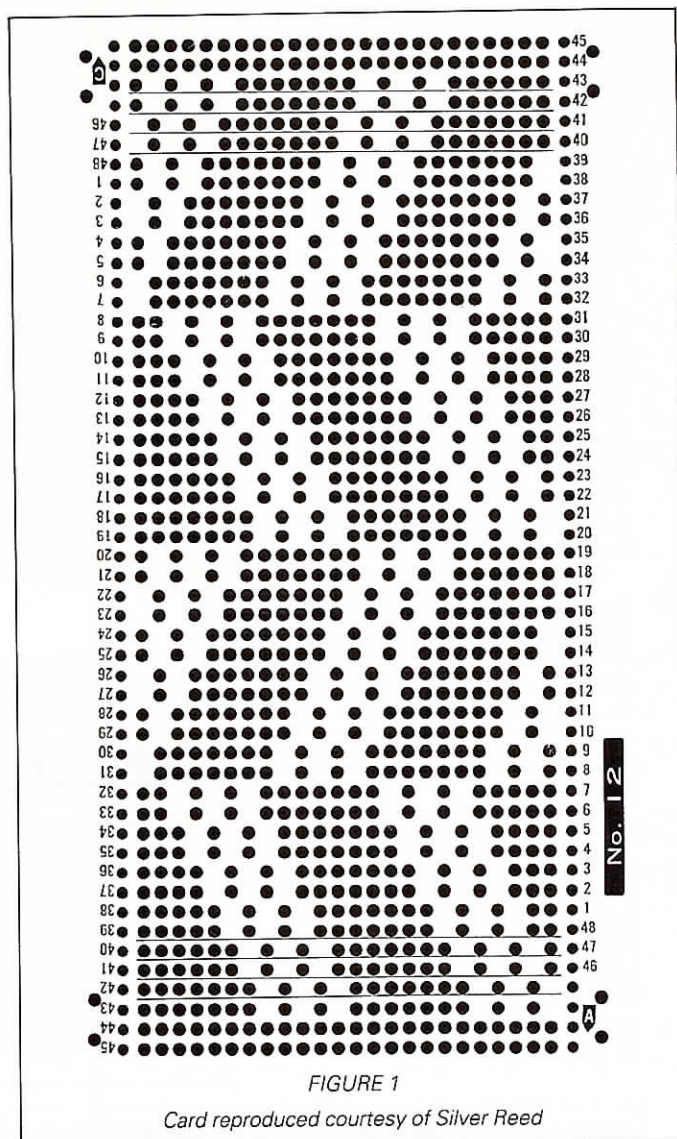


FIGURE 1
Card reproduced courtesy of Silver Reed

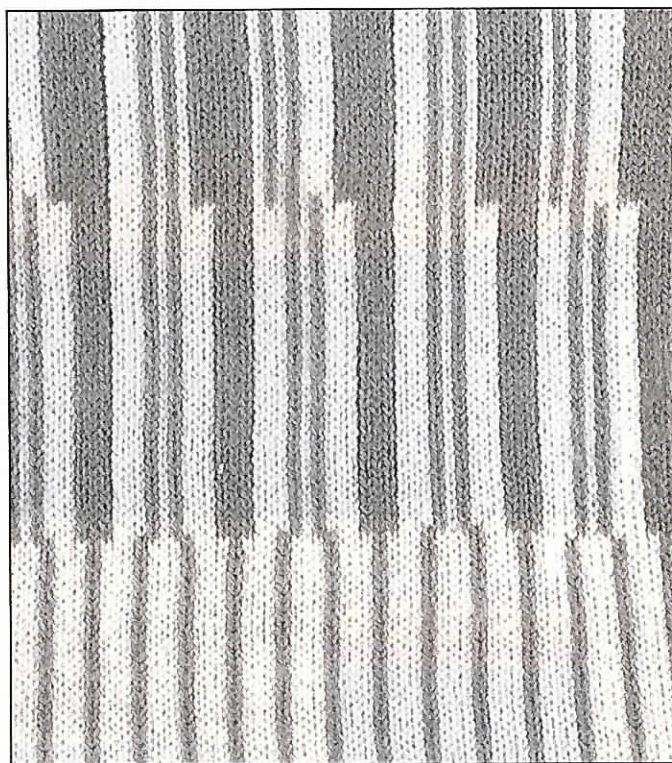


FIGURE 2
A variety of stripes, knitted by locking the punchcard on different rows

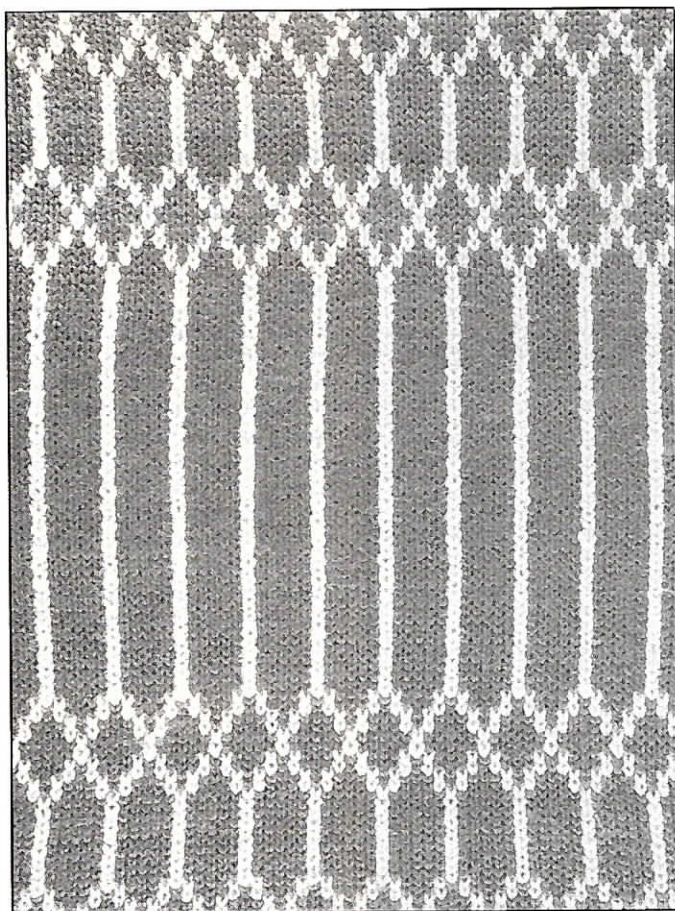


FIGURE 3
Pattern knitted with the punchcard rotating, then locked, then rotating

of these guide holes indicates the lowest possible position for the lower of the two 'joining' holes. If you look at the two original joining holes at the top of the card, you can see that the lower one lies between the last and the last-but-one rows of the pattern. So the pattern you punch must reach the number 31 at least. This means that it must be at least 36 rows long.

You have to punch enough complete repeats of the pattern to reach or pass the number 31. Then punch two rows completely for the overlap rows. Cut off the excess card immediately above the second of these rows. Now you have to punch new card-joining holes. Look at the positions of the original joining holes at the end of the card and punch your new holes in the same position relative to the pattern and overlap rows. Finally, trim the card alongside the joining holes in the same way as on the original card. This is to allow space for the card clips.

Notice that I'm continually saying 'look at a card'. Any pre-punched card can show

you all the features you have to incorporate into a card that you're punching yourself. You don't have to remember all these points, just remember to look at a pre-punched card.

Owners of model 155 machines have a 12-stitch pattern repeat. They sometimes feel that there are few sources of patterns for them. In fact, there is one book, *Chunky Punchcard Patterns*, published by the Silver Knitting Institute in Japan. They can also sometimes use patterns that have been designed for the standard gauge. A standard gauge card is, of course, 24 stitches wide, but those 24 stitches may be made up of a four-stitch pattern repeated six times, a three-stitch pattern repeated eight times, or a 12-stitch pattern repeated twice and so on. Look at the design; if it has a two-, three-, four-, six- or 12-stitch pattern repeat, then it can be used on a 12-stitch card. Just punch out the appropriate number of repeats across the card.

Next, how often do you use the L knob on the pattern panel? When this knob is used, the card moves on every

other row. Each row of the pattern is knitted twice. I once saw a Fair Isle garment where the body was knitted in the usual way, with the card rotating every row, but the sleeves were worked with the L knob on. The colours were also reversed. It looked very effective. If you want to use the L knob, do read the relevant page in your manual and follow the sequence for starting to knit with the L knob carefully. Notice too the limitations.

If you're into vertical stripes, locking a card on different rows gives a whole range of stripes (Figure 2). Knitting with the card locked, then rotating and then locked again, can also give a variety of effects (Figure 3). This can only be done with Fair Isle or weaving, but not tuck, slip or lace.

Finally, most punchcards can be put into the machine in four different ways. These are indicated by the arrows labelled A, B, C and D on the card. Do you always just use the A side? You can vary the pattern by turning the punch-

card up the other way, or by turning it over, or both. If you are knitting a waistcoat or jacket and only the front pieces are patterned and the pattern is not vertically symmetrical, try turning the card over (in the same way as you turn a page of a book over) so that the two garment pieces are a mirror image. Don't do this with lace as it alters the pattern. Due to the structure of lace, turning the card over doesn't give a mirror image, but a different fabric.

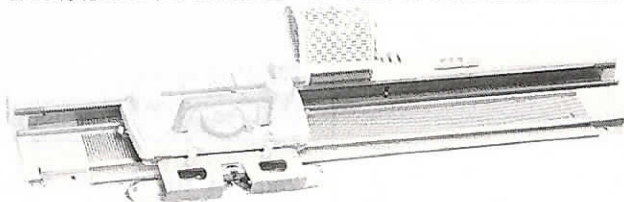
To get more from your punchcards, it is important to give yourself time to play at your machine. See what effects you can create by these simple manipulations of the punchcard. Don't forget to write down what you do so that you can repeat your masterpiece when you need to!

Ann Kite includes punching cards on her Open Learning Video Course No.2 'Punchcard Knitting and the Charting Device'. This can now be bought or hired.

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 double knitting machines with intarsia facility.

MATERIALS

Any Double Knitting yarn. (Yarn Guide No. 15.)
4 [5, 5, 6, 8, 10, 11] x 50g balls in Background Colour (MC).
1 x 50g ball in White, Red, Tan, Sand, Pale Pink.
Pair of 3 mm knitting needles.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest 56 [61, 66, 71, 76-82, 87-92, 97-102] cm, 22 [24, 26, 28, 30-32, 34-36, 38-40] in.
Actual size 65 [68, 73, 78, 83, 103, 113] cm, 25½ [27, 29, 31, 36½, 40½, 44½] in.
Length to shoulder 38.5 [46, 46, 47.5, 60, 62.5, 65] cm, 15 [18, 18, 19, 23½, 24½, 25½] in.
Sleeve seam 25 [30.5, 33, 38, 45.5, 48, 48] cm, 10 [12, 13, 15, 18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

1st SIZE

Work rows 6 to 105 inclusive in intarsia pattern, then cont in MC.

2nd to 7th SIZES

Work 110 rows in intarsia pattern, then cont in MC.

2nd, 3rd, 4th, 5th, 6th AND 7th SIZES

Using MC, K [2, 2, 4, 24, 24, 28] rows. Cont in intarsia from chart over centre 80 Ns.

ALL SIZES

K 100 [114, 114, 112, 120, 124, 128] rows. RC shows 100 [116, 116, 116, 144, 144, 156].

SHAPE NECK

Push 50 [52, 56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 24 [26, 28, 30, 38, 42, 47] sts rem. K 9 [9, 9, 12, 15, 19, 18] rows.

SHAPE SHOULDER

Cast off 8 [9, 9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [8,

10, 10, 14, 14, 15] sts. With carriage at right, push 20 [20, 22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [52, 52, 58, 62, 72, 78] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 68 [56, 66, 64, 86, 80, 86]

sts, then on every foll 6th row until there are 72 [78, 84, 90, 108, 114, 120] sts. K 5 [9, 9, 17, 9, 13, 13] rows. RC shows 72 [82, 90, 106, 122, 130, 130]. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 80 [84, 90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 9, 13, 13, 13] sts evenly. 71 [75, 81, 87, 101, 113, 125] sts. 1st Rib Row: P 1, * K 1, P 1; rep from * to end. 2nd Rib Row: K 1, * P 1, K 1; rep from * to end. Rep these 2 rows until welt measures 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 1 [2, 2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 40 [52, 52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 5 [7, 7, 9, 9, 9, 9] sts evenly. 35 [45, 45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 1 [2, 2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 19, 23, 27, 31, 31] sts down left side of front neck, 20 [20, 22, 22, 22, 26, 26] sts across front neck, 19 [19, 19, 23, 27, 31, 31] sts up right side of front neck and 32 [32, 34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [89, 93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 2, 3, 3, 3] in. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron or according to instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

BACK

Push 80 [84, 90, 96, 114, 126, 138] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 116 [132, 132, 136, 168, 176, 184] rows.

SHAPE SHOULDERS

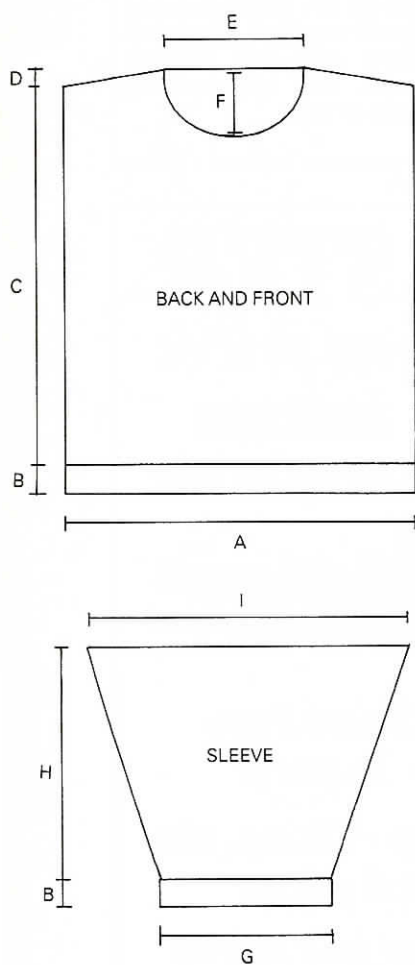
Cast off 8 [9, 9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [8, 10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [32, 34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *.

1st SIZE

Cont in intarsia from chart (rows 6 to 105 inclusive).



A = 33 [35, 37.5, 40, 47.5, 52.5, 57.5] cm
B = 2.5 [5, 5, 5, 7.5, 7.5, 7.5] cm
C = 36 [41, 41, 42.5, 52.5, 55, 57.5] cm
D = 1.5 cm
E = 13 [13, 14, 15, 15.5, 17.5, 18] cm
F = 6 [6, 6, 7.5, 8.5, 10, 10] cm
G = 16.5 [21.5, 21.5, 24, 25.5, 30, 32.5] cm
H = 22.5 [25.5, 28, 33, 38, 40.5, 40.5] cm
I = 30 [32.5, 35, 37.5, 45, 47.5, 50] cm



CLUB SPEAKERS

ANGIE GIBBONS

- 26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY. Tel: 0293-523805
- **Subject**
- Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in Swatch Spot articles in Modern Machine Knitting. Garments from children to adults shown. Workshops can be arranged.
- **Travel**
- Any distance considered.

ANN BROWN

- Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 0420 -474904
- **Subject**
- All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.
- **Travel**
- Clubs - 100 miles. Workshops and Hands On, any distance.

ANN DURKAN

- Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 0444-881556
- **Subject**
- Lively choice by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged.
- **Travel**
- No restrictions.

ANN ROSS

- Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 0787-476540
- **Subject**
- Any subject on the Japanese machines. Yarns and books available.
- **Travel**
- 60-mile radius. Further by arrangement.

ANNE KENT

- 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 0342-313562
- **Subject**
- Informative talks; Sideways sweaters to your size; Size right; Punchcard designing; Pockets galore.
- **Travel**
- Reasonable distance from East Grinstead.

ANNE WARWICK

- The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 0455-636409 after 6pm
- **Subject**
- Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garment-scoring yarn counts, tensions, scouring, finishing and care for your garments.
- **Travel**
- 50-mile radius, further by arrangement.

CHRISTELLE MARKS-JEFFERY

- Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 0903-743147
- **Subject**
- Designing and adorning marvelous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available.
- **Travel**
- Any distance considered.

GILLIAN LAMB

- 16 Firwood Close, St Johns, Woking, Surrey GU21 1UQ. Tel: 0483-476356.
- **Subject**
- Computers - general talk for knitters and stitchers new to computing. Talks and workshops for designing on computer with DeLuxe Paints.

- **Travel**
- 70 mile radius, further by arrangement.

JANET LEECH

- The Craft Co., Church Villa, Cwmdu, Powys NP8 1RU. Tel: 0874-730820.
- **Subject**
- Garment decoration for knitwear using fabric dyes, glues, foils and many more techniques. Club visits, workshops and day courses.
- **Travel**
- No restriction.

JENNY ROSE

- 12 Bereta Road, London SE9 3TZ. Tel: 081-859 2745
- **Subject**
- Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.
- **Travel**
- No restriction.

JOHN BLAKEMAN

- 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 0782-313077.
- **Subject**
- Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops.
- **Travel**
- No restriction.

PAM TURBETT

- 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 0730-893654
- **Subject**
- Cut and sew, i.e., dressmaking with fabrics made on your machines.
- **Travel**
- No restriction.

PEGGY LA RIVIERE

- 67 Bartholomew Road, London NW5 2AH. Tel: 071-267 2712
- **Subject**
- The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats.
- **Travel**
- Up to two hours from London, further by arrangement.

RITA RUBERY

- 18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ. Tel: 021-353 9623
- **Subject**
- Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.
- **Travel**
- Any distance considered.

ROZ KELLETT

- 68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW. Tel: 0703-446389
- **Subject**
- Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.
- **Travel**
- South of England, elsewhere by request.

RUTH COX

- Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Tel: 0582-605808
- **Subject**
- No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.
- **Travel**
- 50-mile radius, further by arrangement.

SYBIL WHISTON

- 27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB. Tel: 0706-33667.
- **Subject**
- Making fabrics with your machine. A decade of machine knitting. The history of knitting and the influences of people, places and things. Other themes on request.
- **Travel**
- Reasonable distance from

Rochdale.

SYLVIA WYNN

- Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ. Tel: 0905-820482.
- **Subject**
- Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish.
- **Travel**
- Any reasonable distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD

- c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 0243-826125
- **Subject**
- Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products.
- **Travel**
- No restriction.

VALERIE MEECHAM

- White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ. Tel: 04605-4670

- **Subject**
- Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.
- **Travel**
- 90-mile radius of Ilminster.

WENDY ENGLISH

- 1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED. Tel: 091-537 4338.
- **Subject**
- Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting.
- **Travel**
- 50-mile radius, further by arrangement.

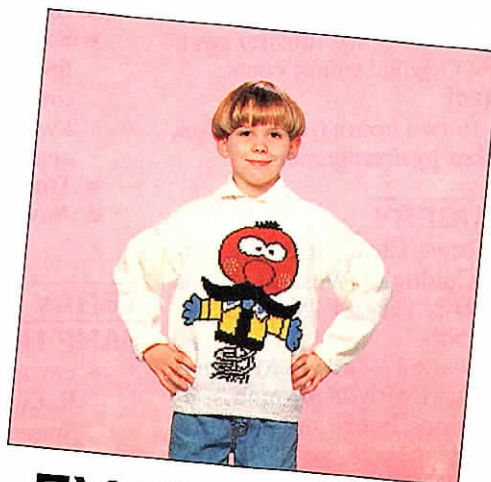
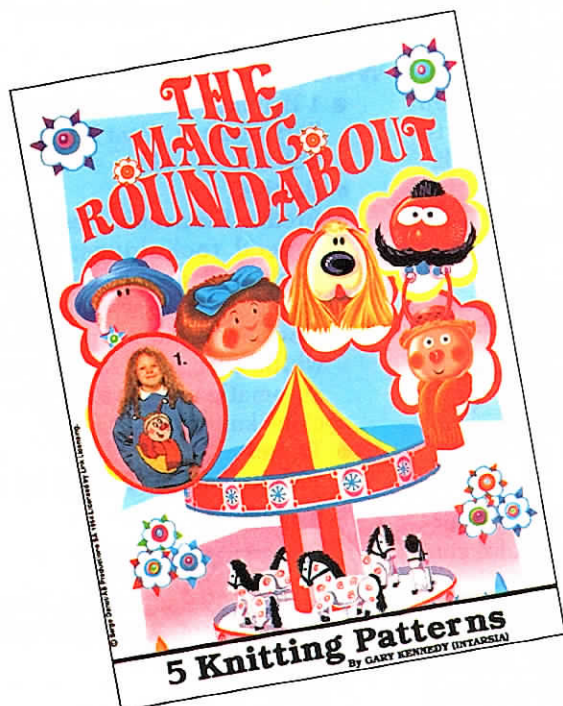
YVONNE KNAPMAN

- Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 0275-842677.
- **Subject**
- Double Jacquard knitting, an informative talk and demonstration on all aspects of double Jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement.
- **Travel**
- Within 100 miles of Bristol.



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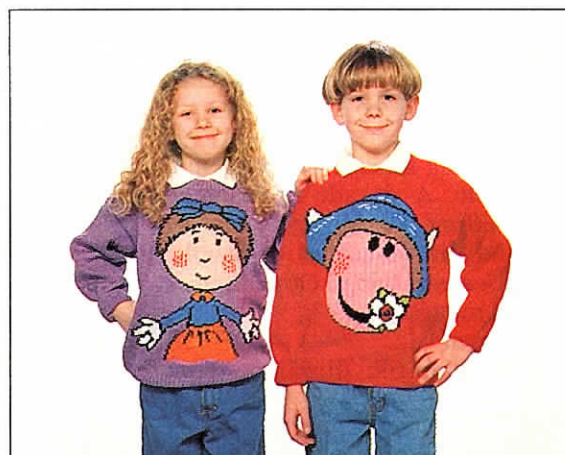
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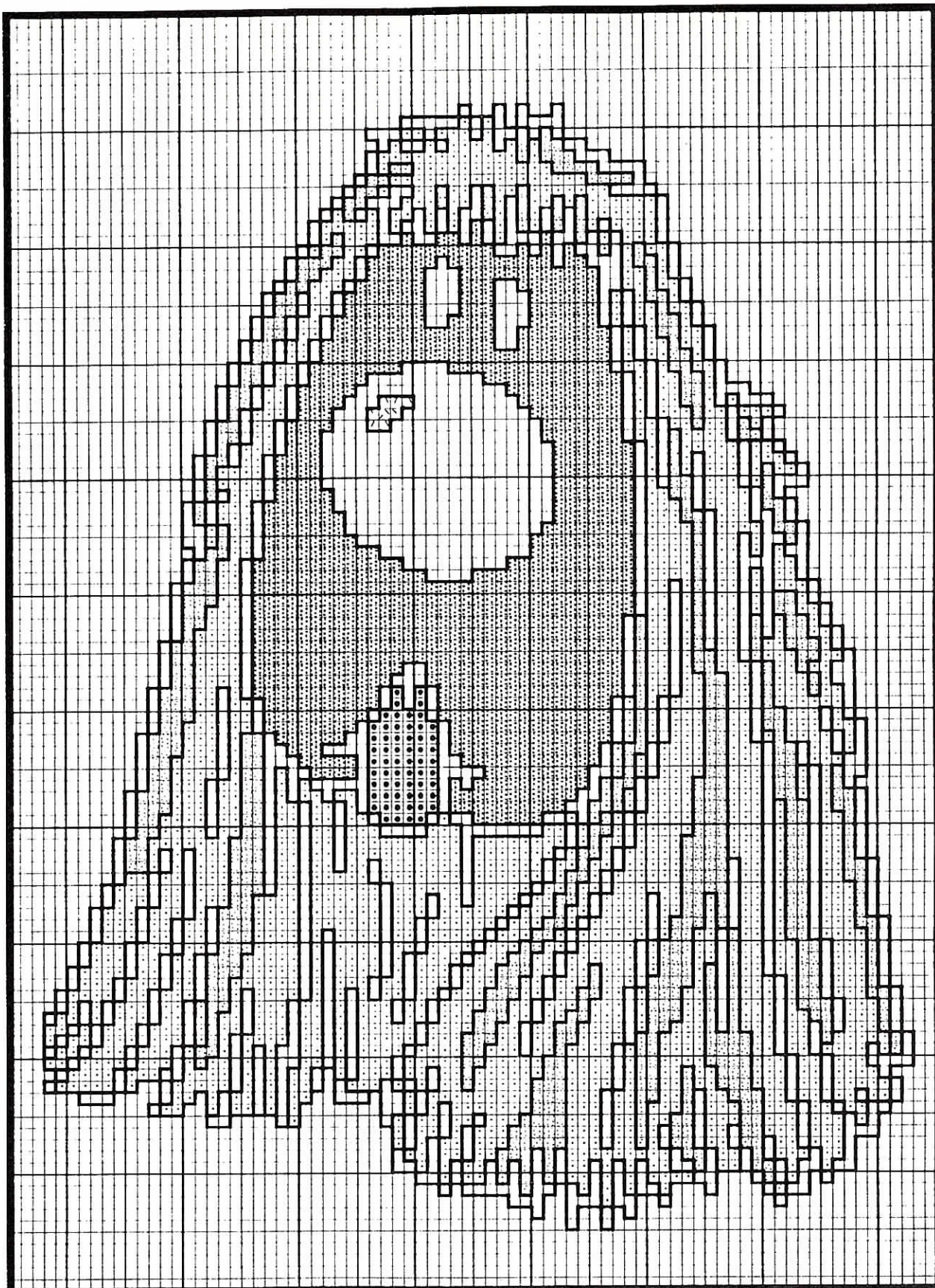
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KEY  **MC**  **Black**  **White**  **Red**

 **Tan**  **Sand**  **Pale Pink**

MASTERCLASS

ART NOUVEAU

There's a lovely new feeling in the air for 'Art Nouveau' designs. The most exciting fabric patterns and clothes are beginning to show this beautiful revival and they are an absolute gift to knitters, whether for thick sweaters or delicate dresses.

Mary Dowse

June is traditionally the month of moonlight and roses, romance and weddings and you can give them a really new look this summer. Art Nouveau flowing designs, together with designs from the 'Arts and Crafts' movement and those inspired by William Morris for fabric patterns and the exquisite clothes of their time, give you an enormous range to choose from, so here are a few of my favourites which I hope you will like.

First of all, the clothes themselves. Lots of lovely plain or floating dresses and skirts are highly fashionable and easy to knit, with designs often punctuated by elaborate yokes and pattern pieces strategically placed for decoration. These are great to wear and nice to knit, especially as you don't need to knit patterns all over and can concentrate your loving care on small areas. Have a look at Mucha's posters of lovely ladies in wondrous dresses and headgear. These are frequently seen in wine bars and restaurants as decoration so you don't have to look far. They may be a little 'over the top' for everyday, but it would be marvellous to use parts of them to decorate a plain dress or sweater with an elaborate multi-coloured yoke, whether round, V or square. I particularly like a big V, which is easier to knit than a big round one and avoids any complicated taking off and hooking up several times. A yoke like this will make a lovely sweater, a tremendous draped dress, or just a plain pretty one. It is very becoming, suitable for the slender or really grand Empress lady and also works very well for men and children too.

If you feel that you simply can't work out yokes for yourself, try those in Iris Bishop's 'Borders and Yokes' book, which are worked out in a way very easy to knit. Iris also has a book containing some 'Art and Craft', 'Art Nouveau' and 'Art Deco' patterns for punchcard or electronics, which should inspire you further, while her 'peacock' pattern is perfect for these clothes. Whether you use the ideas for a woolly sweater or a delicate dress is up to you. Try a simple plain dress in straight pieces or a simple draped dress or sweater, knitted in a fine yarn such as one strand of Bramwell's Hobby or Silky, fine cotton from Forsell or Brockwell, Bonnie's French Crêpe - any fine yarn you fancy.

If you feel that the finished fabric is too 'floppy', try knitting any of these with one strand of 120s polyester thread. Empress Mills have this in lots of colours and a dress knitted completely in three or four stands used together makes a really light but quite firm fabric for a real 'summer dress'. You will need a slip or petticoat to wear with



these dresses. Buy or make a thin silky one – better than a knitted one – and don't feel it necessary to match the colour. A toning or contrast shade looks fine, often better than a matching one.

If you are, as I am, really fascinated by these dresses, you could knit a magnificent wedding dress or a grand evening dress. A really simple straight or lavishly draped dress in white or 'moonlight' colours with a pearl-strewn yoke would make a spectacular wedding dress and, of course, for evening wear you can glitter with lurex as much as you like, or how about a 'Jones Tones' really elaborate glittery jewelled yoke?

You can make yourself a delicious 'Art Nouveau' pat-

terned sweater and I've done a diagram of a 24-stitch pattern for you, as even in summer there are often cool days and a patterned sweater or jacket would be very useful as well as fashionable. A patterned gilet or waistcoat would look gorgeous over another pattern or over a plain thin tunic, while 'patches' of quite heavy pattern on a light fabric look great. Try a full skirt with a heavily patterned hem or a really light floating skirt with a patterned sleeveless top. If you're thin enough to show a bare midriff the short, cropped, patterned top is big news and looks great over thin dresses or skirts, or try palazzo pants in woven fabric if you don't fancy knitting.

Not strictly Art Nouveau but

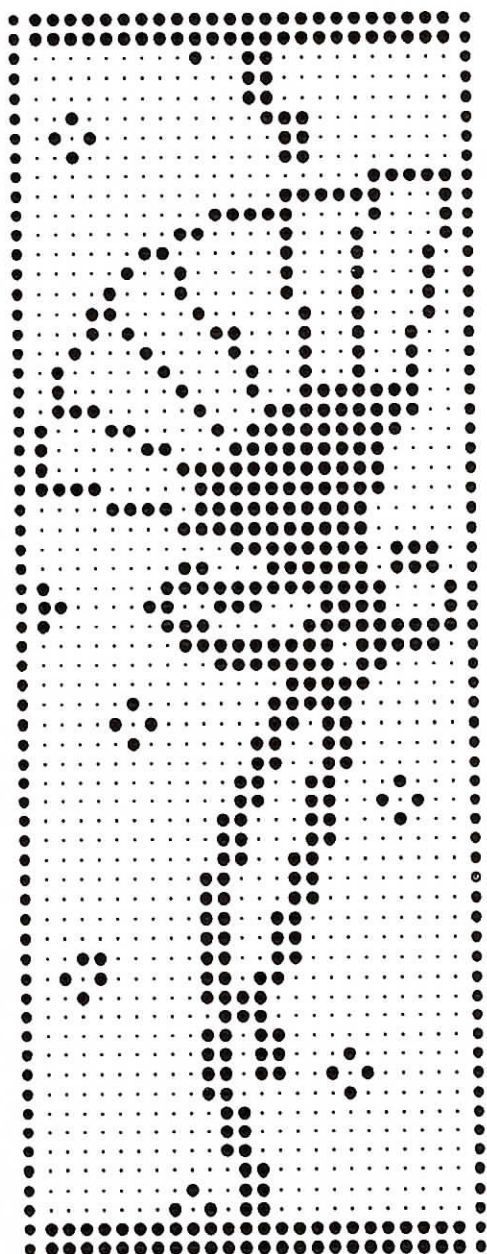
marrying very happily with it, thin lace patterns always come into their own for summer wear. Lots of people are beginning to ask about these and simple transfer lace, made in straight pieces, looks very pretty either by itself or with heavier plain or patterned tops. If you don't have a lace carriage, I've always been an advocate of 'punch' or 'thread' lace. Even if your machine doesn't knit lace (which is as easy as knitting two colour Fair Isle), you can produce something of the same effect by using your main yarn together with one strand of 120s polyester thread in the main feeder and one strand of the polyester thread in the front feeder. You could even knit this on your Passap/Pfaff. You need to be careful about patterns with long floats here, as they're not ideal for this fabric, but lots of patterns will work well and a contrast in colour for the thin thread gives a very pretty effect.

One strand of Bramwell's Hobby or two of Bonnie's

French Crêpe gives a nice light airy punch lace fabric with the polyester thread, while Forsell's two-ply or one-ply wool would make a beautiful lacy skirt or dress to wear with a patterned top, especially if you could afford the luxury of a real silk slip under the lace. Pick up one of the colours of your patterned piece so that the contrast just gleams through the wool with a gentle hint of colour.

All these yarns are easy to find, though you will probably need to send to Empress Mills, Empress Street, Colne, Lancashire, for the polyester thread. I have several dress patterns you can also send for if you need help with the shapes to decorate. 'Celia' is quite straight and simple; 'Margaret Rose' has a simple flowing skirt and can be knitted in plain or in punch lace; 'Adriana' is a very plain drape and 'Big Bat' is a draped top. All would lend themselves to decorative yokes and patches.

Enjoy making something lovely and wearing it this summer.



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Mary Douse Designs, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD

COTTON TOP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

Instructions are written for machines with a ribber. If you don't have a ribber, we suggest that you work ribs in mock rib or by hand.

MATERIALS

Denys Brunton Designer Yarns.

1 cone Cotton Deny (MC).
Small amount (approximately 100g) of De-Lux in White (C).

The fibre content of Cotton Deny is 100% Cotton; De-Lux is 100% Acrylic.

MEASUREMENTS

One size to fit bust 87-107 cm, 34-42 in.
Actual size 113 cm, 44.5 in.
Length to shoulder 61 cm, 24 in.
Sleeve seam 23 cm, 9 in.

TENSION

29 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Knit side of knitting is used as right side of garment.

BACK & FRONT ALIKE

Using C, cast on 166 sts at centre of machine in 1x1 rib.

K 5 tubular rows. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

Set RC at 000. Using MT and MC, K 110 rows. Place

a marker at each end. K 88 rows. RC shows 198. Transfer sts for 1x1 rib. Hang comb. Set RC at 000. Using MT-5/MT-5 and C, K 16 rows. Transfer sts for st st. Place a marker on needle 29 at each side of centre 0 for neck. Using MT-2, K 10 rows. Cast off.

Knit second piece in the same way.

SLEEVES

Using C, cast on 104 sts at centre of machine in 1x1 rib. K 5 tubular rows. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. Set RC at 000.

Using MT and MC, shape sides by inc 1 st at each end of every 3rd row until there are 144 sts, then on every foll 5th row until there are 150 sts. K 5 rows. RC shows 80. Place marker at centre. Cast off.

MAKING UP

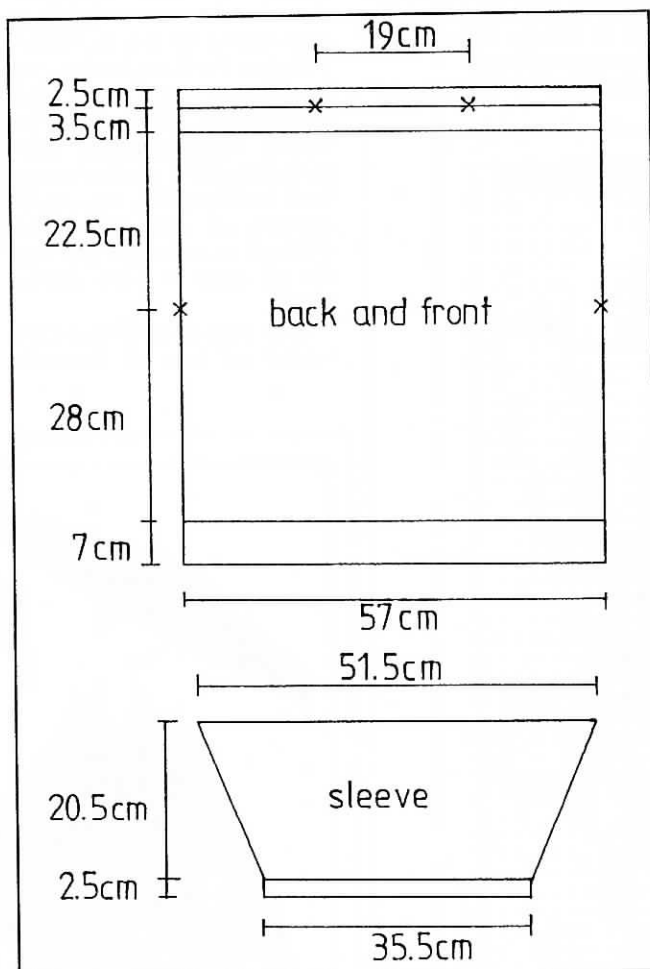
With front and back neck markers together, join shoulder seams, making seam at the top of last rib row and carefully allowing the stocking stitch trim to roll to right side of garment. Set in sleeves between markers. Join sleeve seams.

SIDE SEAM TRIMS (KNIT 4)

Push approximately 70 Ns to WP. With P side facing, pick up approximately 70 sts along side edge of garment from top of welt to underarm marker and place on to Ns. Using MT-2 and C, K 11 rows. Cast off.

TO COMPLETE

Join side seams, allowing trims to roll to right side of garment. Join welts together and give a light steam.





QUESTION TIME

TIPS ON RIB

A query about 2x2 rib, sets Pat off on an explanation of some of the dos and don'ts.

Pat Coulston

The 2x2 (commercial) rib (using the ribbing attachment) is very commonly used and has the following needle sequence shown in diagram 1.

This has the setting of the HP on H and, for the Duomatics, the handle down.

Trouble can arise with this setting, as on occasions this rib can be too bulky, especially when a thicker yarn is being used. This is because two stitches are being used opposite each empty needle, so more stitches are being used for the rib – in fact, a third more stitches. When the stitches are being transferred to the main bed (as for single bed work) you always transfer a stitch to an empty needle and a stitch to a needle that already has a stitch on it.

One of the answers is to use the 2x2 true rib instead. Set to HP on P5 and arrange needles as diagram 2.

Turn racking handle to P7 and then put the HP lever to H. You are now completely out of the 2x2 sequence, but must do one more thing. Bring up an extra needle on the right-hand side of the ribber bed in pattern as diagram 3.

**** Tip. Instead of using T0/0 to cast on, you will probably have to use T1/1. ****

Knit the zig-zag row, set for circular and knit two rows. Put HP to P and turn racking handle back to P5. Transfer the extra needle at the right to the opposite bed.

DUOMATICS

I am giving separate instructions to avoid confusion. Handle up. Arrange needles in true 2x2 rib. Note – I do not use the 'Passap rule', but have the end needles on the front bed. This enables you to sew the ribs neatly in mattress

stitch, keeping the rib pattern correct. However, you must keep an eye on these end needles to see that they knit off correctly. I always put a large bull-dog clip on to the tail of the cast-on end of yarn, which prevents any problems. See diagram 4.

Turn the racking handle round, anti-clockwise, one and a half times. The handle is now down. The 2x2 rib sequence is now quite out of order and you have one more thing to do. Bring up one needle, in pattern, on the back bed, at the right. See diagram 5.

You may find that you have to have a slightly higher stitch size for the casting on routine. Try the zig-zag row at stitch size 2/2 and the two circular and one N/N row at stitch size 4/4. Knit these rows, then rack clockwise, one and a half times. You are now back where you started.

Transfer the stitch from the extra needle you brought up, to the front bed.

TO ENSURE A NEAT EDGE

(All machines)

Knit the zig-zag row and two circular rows. Thread up a length of nylon cord and bring it up at the left, between the beds, lay it over the work and down between the beds at the right.

Holding the cord down firmly, bring all needles to HP (Duomatics, just hold the cord

down firmly) and continue to knit.

On completion of garment, draw up the nylon cord to give a neat and crisp edge and lightly steam this edge (only lightly steam to set the stitches, do not let the iron rest on the knitting). See samples 1 and 2

ALL MACHINES

To transfer the stitches to the opposite bed, that is, for single bed work. Transfer two stitches to two empty needles opposite them, all along.

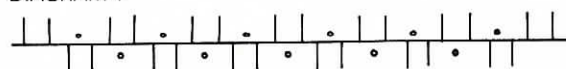
To avoid the holes when going from 2x2 true rib into every needle rib, that is, double bed work. Take a heel of a stitch and transfer it to an empty needle on the opposite bed, all along on one bed first, then on the other bed. You will now be in an every needle rib.

Do remember, before knitting the next row in an every needle rib, you must put the HP lever to H (Duomatics – put the handle down). Failure to do this causes the most painful crunch you have ever heard, painful for the machine and painful for you when you damage needles and put the ribber out of alignment!

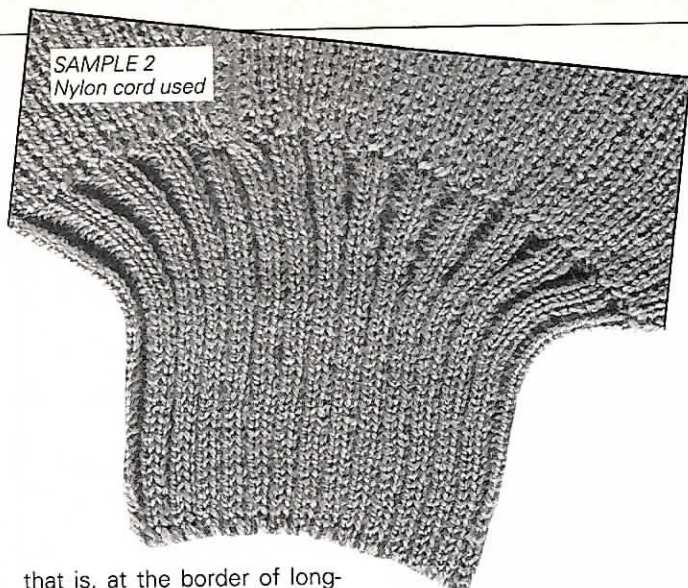
Why this rib tends to be unpopular is the difficulty in starting off – all that racking and changing from HP to H. Another reason for its bad reputation is the wavy finish, but that is overcome by the 'nylon cord laid over' method plus light steaming.

To continue with double bed work we will look at a two-colour 2x2 edge using the double bed colour changer and two colours of yarn. This is a flatter rib which is not springy and is ideal for when a less elastic edge is needed –

DIAGRAM 1



SAMPLE 2
Nylon cord used



that is, at the border of long-line garments and so on.

Owners of Japanese machines need to either punch out or draw a punchcard like this:

```

x x o o
x x o o
o o x x
o o x x

```

Alternatively, select a punchcard already punched out from the basic set, for example, Card No.2 in most Japanese basic sets.

With carriages at left, cast on in an every needle rib and knit the zig-zag and two circular rows. Carriages must now be at the right. Insert punchcard and lock on R1. Knit 1 programming row, carriages at left. Release card. Set tension as required. Col 1, set cam to slip for Silver or Knitmaster; both part buttons depressed for Brother (empty for Toyota). Knit 2 rows. Col 2, knit 2 rows. Continue in this manner for as many rows as required.

This is just a double jacquard fabric in 2x2 two-colour pattern (sample 3). To make this more like an edging, it needs a little altering.

SAMPLE 3
Ordinary striped double jacquard

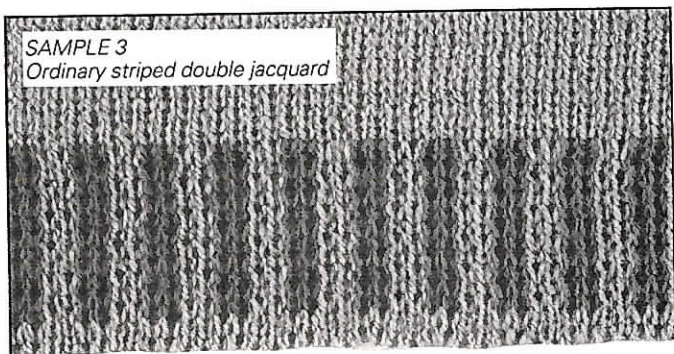
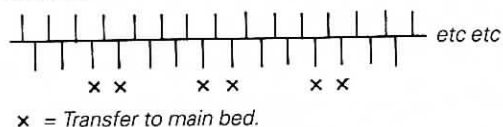
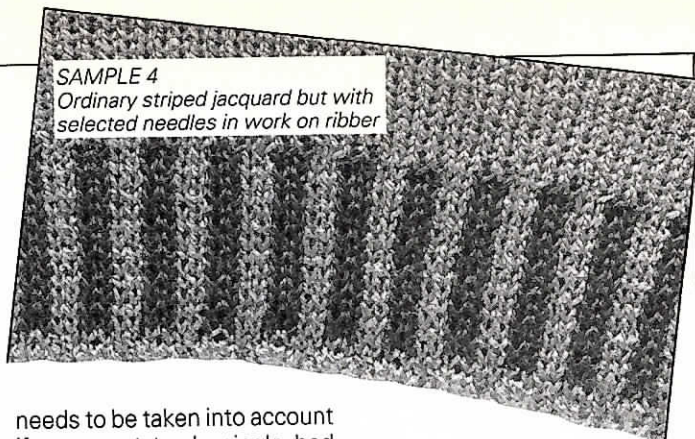


DIAGRAM 6



SAMPLE 4
Ordinary striped jacquard but with selected needles in work on ribber



needs to be taken into account if you want to do single bed tuck or slip – as the work would have to be turned (Sample 4).

Duomatics – You have an excellent edging, dare I say, better than the one given above!

E6000

Draw the pattern which will repeat all along the row on to the card reader (or download from Creation 6).

```

      x
x x o o
x x o o

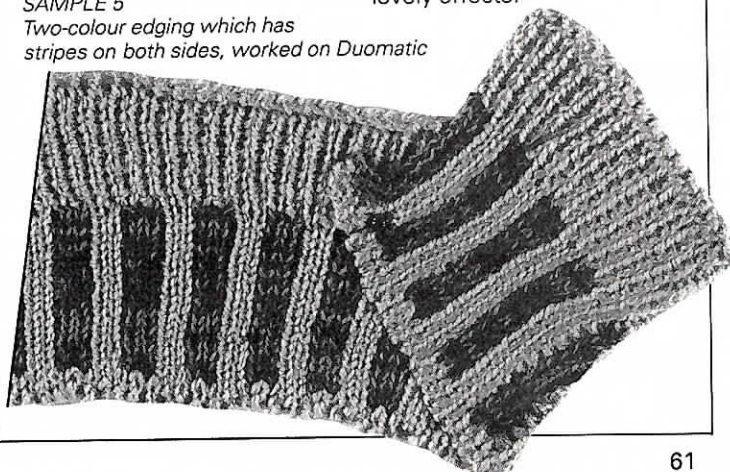
```

Set this into Patt A from the card reader and use T180. Cast on in every needle rib (No.2) until end of cast on. Cont in stitch Pattern A and knit the two 'empty' rows. Look at the 2x2 pusher setting on the front bed. On the back bed, bring up two pushers to match the pusher setting on the front bed – that is, two pushers in NWP on front bed have two pushers in NWP on the back bed. Two pushers in WP on front bed have two pushers in WP on back bed.

The reason the pushers must be set the same on both beds is that the back bed will be on BX←, which will change the position of the pushers on the first row, but the front bed will knit the pushers, as you see them.

Follow the instructions of the console except for the back bed setting and here set to BX← (not the two arrows as

SAMPLE 5
Two-colour edging which has stripes on both sides, worked on Duomatic



directed). Col 1, knit 2 rows, Col 2 knit two rows and so on.

DUOMATIC 80

Cast on in an every needle rib. Locks now at the right. Bring a pusher beneath every working needle. Starting at the left, on the front bed, bring two pushers to WP, two pushers to NWP, all along. On the back bed, bring two pushers to NWP and two pushers to WP, all along. The pushers are now working in opposition to one another.

Set BX←/BX←, Col 1, knit 2 rows, Col 2, knit 2 rows and so on at the stitch size required.

For machines without a ribber, this type of border can be done, but in Fair Isle or slip stitch.

Find a small pattern suitable for the border.

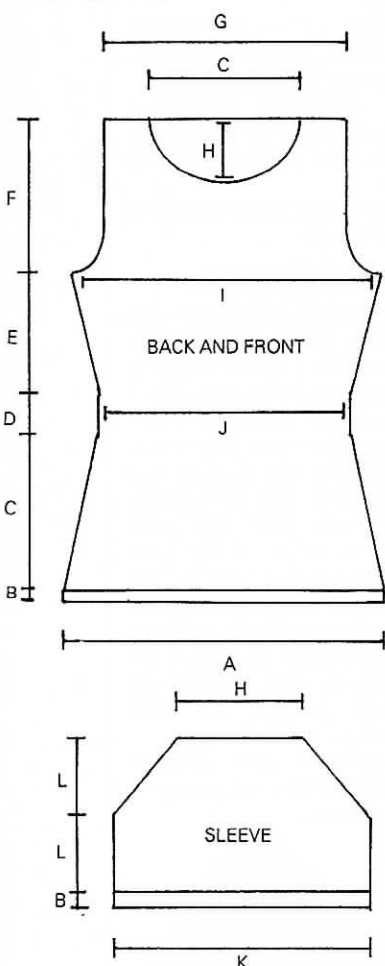
FAIR ISLE BORDER

a) Cast on with waste yarn and knit about 10 rows. Cast on by hand and knit about 10 rows. Knit one loose fold row. Insert card and lock on row 1. Knit 1 programming row. Set to Fair Isle and knit the border. Knit the garment. On completion, turn up the hem and catch down the edge of the hem with matching cotton. b) Cast on with waste yarn but do not cast on by hand as in a) above. Knit the border as above. On completion, sew the hem up, stitching through the open stitches. (Sample 5)

Experiment with different colours and you will get some lovely effects.

BACK

With carriage at right, push 138 [144, 152, 158, 166, 172] Ns on each bed at centre to WP for full needle rib/double rib. * Using MT-4/MT-4 and MY, cast on. Hang comb. Push every 5th N on main bed to HP. Set machine to hold Ns. Using MT-1/MT-1, K 4 rows. Set machine to return Ns to WP. Using MT/MT, K 2 rows **. Set RC at 000. Transfer sts as shown on N diagram. Cont in lace patt from chart over centre group of 5 Ns on main bed and every foll alt group of 5 Ns at left and right *. Shape sides by dec 1 st at each end



- A = 41.5 [43.5, 46, 47.5, 50, 52] cm
B = 1.5 cm
C = 20 cm
D = 5 cm
E = 15.5 cm
F = 19.5 cm
G = 32.5 [34.5, 36.5, 38.5, 41, 43] cm
H = 8 cm
I = 40.5 [42, 44.5, 46.5, 49, 50.5] cm
J = 33.5 [35.5, 38, 40, 42, 44] cm
K = 33.5 cm
L = 10 cm

8 EYELET RIBS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Spectrum Linaria 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Surf (MY).

GARMENT WEIGHT

Finished garment in second size weighs 275g.

The fibre content of this yarn is 100% Acrylic. This yarn is available by mail order only. Please contact Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB, telephone 0484 843732. Or use coupon provided in advertisement on page 67.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Length to shoulder 61.5 cm, 24 in.

Sleeve seam 11.5 cm, 4 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches (on main bed) and 42 rows to 10 cm, 4 in measured over pattern (tension dial approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

When shaping, count Ns on main bed only, ribber sts should be decreased or increased automatically as required to keep pattern correct (that is, when decreasing, transfer ribber st to corresponding N on main bed).

BROTHER MACHINES

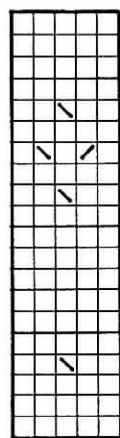
Set slide lever to II for cast on then change to I.

of every 7th row until 126 [132, 140, 146, 154, 160] sts rem on main bed, then on every foll 6th row until 112 [118, 126, 132, 140, 146] sts rem on main bed. K 21 rows. Inc 1 st at each end of next and every foll 6th row until there are 134 [140, 148, 154, 162, 168] sts on main bed. K 5 rows. RC shows 171.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 108 [114, 122, 128, 136, 142] sts rem on main bed ***. K 61 rows. RC shows

LACE CHART



☐ = Transfer st to adjacent N at left, leave empty N in WP

☐ = Transfer st to adjacent N at right, leave empty N in WP

252. Transfer sts to main bed. K 1 row. Using a length of MY, cast off centre 66 sts. Push 21 [24, 28, 31, 35, 38] Ns at left to HP. Using WY, K a few rows over rem Ns and release from machine. Push 21 [24, 28, 31, 35, 38] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

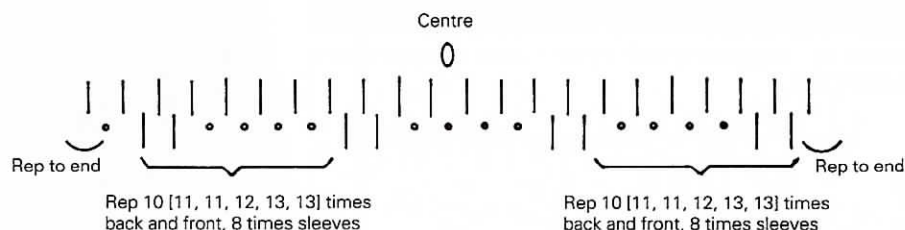
FRONT

Work as for back to ***. K 28 rows.

SHAPE NECK

Using a length of MY, cast off centre 26 sts. Push 41 [44, 48, 51, 55, 58] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 32 [35, 39, 42, 46, 49] sts rem, then on every foll alt row until 21 [24, 28, 31, 35, 38] sts rem. K 2 rows. Transfer sts to main bed. K 1 row. Using WY, K a few rows and release from machine. With carriage

NEEDLE DIAGRAM





at left and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, push 112 Ns on each bed at centre to WP for full needle rib/double rib. Work as for back from * to *. K 42 rows.

SHAPE TOP

Dec 1 st at each end of every row until 28 sts rem on main bed. Transfer sts to main bed. Cast off.

NECKBAND

With carriage at right, push 125 Ns on each bed at centre to WP for full needle rib/double rib. Work as for back from * to **. Using MT+1/MT+1, K 6 tubular rows (that is, 3 complete circles). Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 21 [24, 28, 31, 35, 38] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY on the outside. Catch down loops on the inside.

CLUB LINE

Whether your club is new or old there are readers living in your area who would be glad to hear about it, so send us the details of where and when you meet and news of your club's activities.

SPECIAL EVENTS

We gave dates last month of the Susanna Lewis lecture and workshop tour but Pam Spooner has written to ask us to remind her fellow knitters in Yorkshire of the dates when this American expert will be in their area. Here are the details:

June 20th to 22nd at Howden Craft Centre, North Humberside. Three-day workshop for punchcard and electronic machines - Ripple Fabrics. Contact Pam Spooner. Tel: 0977 684150.

June 25th at Askham Bryan College, York. Slide lecture -

Designing Highly Textured Fabrics. Contact Tessa Mendez. Tel: 0904 410288.

June 27th to 29th at Joseph Priestley College, Morley. Three-day workshop - Advanced Jacquard. For punchcard and electronic machines. Contact Jill Bedford. Tel: 0532 535050.

GUILDFORD

The Guildford MKC holds evening meetings at the Salvation Army Hall in Leas Road (off Woodbridge Road). The time is 8.00pm on the third

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D5

Monday of each month (except December).

We are a little late to tell you that **Mavis Walker** will be speaking and demonstrating her designs at the May meeting on Monday 16th, but you may just read this in time and we can give you plenty of advance notice of the visit of **Carole Baker** to the September meeting on Monday 19th. Carole, well-known designer and author, will also be talking about her designs.

At each of these evenings there is a modest charge of £1.50 for visitors which includes a cup of coffee.

The secretary of the Club is Rita Taylor, tel: 0483 762335.

PARK STREET

Miriam Collins is the secretary of the **Park Street MKC** in Hertfordshire. She tells us the meetings are held on the second Monday of each month, from 7.30-9.30pm at The Village Hall, Park Street, Watling Street, St. Albans. If you would like to know more about this group, give Miriam a ring on 0923 678833.

LANCING

Beginners are particularly welcome at the friendly **Knitters Paradise**, a club which meets in the South Hall of Lancing Parish Rooms on the first Thursday morning of the month. The session is from 9.30 to 11.00am – a good time for 'Mums' and the entrance fee of £1.50 includes tea or coffee and biscuits and is raised to meet the cost of visiting speakers.

For more details, ring either Jenny on 0903 200184 or Debbie on 0903 206631.

LOTS TO LEARN?

If you live in the Rochdale area you've no need to feel you are missing out on the machine knitting techniques you haven't yet mastered. The **Ewe Knit** shop in St. Mary's Gate has a full range of classes available for all abilities. Some of the classes are on Saturday, some on weekdays and there is a wide range of topics so you should be able to find a combination that suits you.

As well as one-day courses on the PPD the subjects include ribber work, jacquard and single bed colour changers, electronic machines and beginner and improver classes on punchcard machines.

If this interests you, telephone or send a SAE to Angela Lord, Ewe Knit, 4 & 6 St. Mary's Gate, Rochdale OL16 1DZ. Tel: 0706 521966.

SALISBURY

The secretary of the **Salisbury MKC**, Helen Bonney, wrote to tell us that the Club has changed the venue of its meetings to Pitton Village Hall, just to the east of Salisbury. The time and day are as before, 7.30pm on the third Thursday of each month.

In her letter, Helen included a copy of the Club's programme – here are the speakers booked for the monthly meetings to come:

May 19th – Iris Bishop – Celtic Collection.

June 16th – Beverley Ward – In-Ex Demonstration.

July 21st – Roz Kellett – Taking the Tension Out of Tension.

August 18th – Valerie Meecham – Double-bed Jacquard and Punchcard Design.

September 15th – Kevin Newton – Outing to Rockbourne Angoras.

October 20th – Pam Turbett – Gorgeous Clothes.

November 17th – Irene Krieger – My Kind of Knitting.

If you want to know more about the programme or the Club, contact Helen on 0722 73 354 or the Chairman, June Ainsworth, on 0722 72 625.

HUMBERSIDE

There are a number of machine knitting courses run in the Hull area by the Adult Education department of **Humberside County Council**. Although we are now well through the academic year, it is worth noting what is available and a call to Debi Haigh, the tutor, will provide information on the content and availability of these courses and future plans.

Currently there are classes as follows: **Monday**, 7.00-9.00pm, Hall Road, Primary School. **Tuesday**, 1.15-3.15pm, Park Avenue Adult Education Centre. **Tuesday**, 7.15-9.15pm, South Hunsley Adult Education Centre. **Wednesday**, 9.30-11.30am, Andrew Marvel Youth Centre. **Wednesday**, 7.00-9.00pm, Kelvin Hall School. **Thursday**, 1.15-3.15pm, Eastfield Adult Education Centre.

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WORKSHOP E6000

LARGE DESIGNS ON THE E6000

This month the E6000 article is for experienced knitters. You need to understand the machine, its programming and in particular the ALTER function before attempting to make large three or four-colour designs. You may have several strange results before you achieve the piece of knitting you intended to produce.

Eileen Metcalf

The E6000 is ideal for making large designs. There are some constraints but most of them may be overcome with a little thought and ingenuity. Take a fresh look at intarsia designs.

These can often be knitted automatically on the double bed machine. Look at counted cross stitch, plastic canvas and needlepoint designs. Filet crochet diagram patterns

often give wonderful ideas. You do not have to be an artist to produce unusual sweaters.

There will be any number of ways of starting to make a stitch pattern but my starting point, when I have an idea in my head, is to try to decide on the size of the pattern I have chosen. Experience gives me a very rough guide. Let us take the 'bird's-eye' type of jacquard as an example. For two-colour jacquard use Knit Tech 180, three-colour – Knit Tech 195 or four-colour – Knit Tech 207. I know that these will give me, very approximately, seven stitches to one inch on two, three or four-colour work.

Using Bramwell Duomagic:

Two-colour will give 22 rows to one inch.

Three-colour will give 25 rows to one inch.

Four-colour will give 28 rows to one inch.

I also know that one row of pattern involves four rows of knitting when using two colours. The same row will need six rows of knitting when using three colours, and eight rows of knitting when using four colours.

Let us take as an example a stitch pattern design 40 stitches wide and 40 rows long, using two-colour jacquard.

If the design is 40 rows long and I have to knit four rows for each pattern row, the actual knitting for those 40 rows of pattern will be $40 \times 4 = 160$ rows. I have a rough tension of 22 rows to each inch, so I divide the 160 rows of knitting

by 22 which gives me 7.28 inches. My stitch pattern design will therefore be approximately seven and a quarter inches high. The pattern is 40 stitches wide with a rough tension of seven stitches to one inch and 40 divided by 7 = 5.72. So my design will be approximately five and three quarter inches wide.

To sum that up: A two-colour design 40 stitches by 40 rows, on Knit Tech 180, will be roughly seven and a quarter inches high by five and three quarter inches wide.

In order to use a single motif it is often necessary to be able to calculate the size it is going to be before you design the garment. For example, Postman Pat would look very silly on a child's sweater if his head were cut off by the neckline. It is useful to know the size before you begin to calculate your stitches and rows for a garment.

Suppose you want to design a stitch pattern which is as large as the whole front of a garment?

Let us say that the front piece is going to be 22 inches wide. You know that there are roughly seven stitches to one inch when using Knit Tech 180. So multiply 22 inches by seven giving 154 stitches wide.

If the garment is 24 inches long (plus ribs), you need 22 rows of knitting for each inch, so $24 \text{ inches} \times 22 = 528$ rows of knitting. But there are four rows of knitting for every single row of pattern on two-colour work, so divide the 528 by four to tell you how many rows of pattern you need. 528 divided by four gives 132 rows of pattern.



CHART 1

6 rows	6 rows	6 rows	6 rows
63 rows	63 rows	63 rows	63 rows
Total of 132 rows			
63 rows	63 rows	63 rows	63 rows
40 sts	40 sts	40 sts	34 sts
Total of 154 sts			

The stitch pattern design to cover the whole of the front piece must be 154 stitches wide by 132 rows long.

Take a large piece of graph paper (about ten squares to each inch) and mark out the rectangle 154 squares by 132 squares. Now you have your size you can create that wonderful design.

How are you going to mark out the E6000 cards? Remember that the space available is only 40 stitches wide and 63 rows long (you cannot use the 64th row of the card). Now you have to divide up the pattern for marking the cards. **This method only applies to two-colour work!**

Our area is 154 stitches wide. This is $40 + 40 + 40 + 34 = 154$.

It is also 132 rows long, this is $63 + 63 + 6 = 132$. See chart 1.

You will need eight full length cards and a ninth card on which you can fit the four small pieces at the top of each column which each have six rows.

MARKING OUT THE CARDS FOR THREE OR FOUR-COLOUR WORK

Once again the front piece of my knitting is 22 inches wide by 24 inches long. Four-colour approximate tension is 7 stitches and 28 rows = 1 inch.

$22 \text{ inches} \times 7 \text{ stitches} = 154 \text{ stitches wide.}$

$24 \text{ inches} \times 28 \text{ rows} = 672 \text{ rows, this time divided by eight for four-colour work. } 672 \text{ divided by } 8 = 84 \text{ rows.}$

The graph paper rectangle must therefore be 154 stitches wide by 84 rows high.

The console will not let us feed in three or four-colour work more than 40 stitches wide unless the cards are drawn out as colour separated jacquards and the bracketed techniques used. So we have to cheat a little and feed in cards then turn rows into stitches and stitches into rows.

If you take a blank E6000 card it is 40 stitches wide and 63 (maximum) long. Turn that card on its side, that is, turn it through 90 degrees. It is now

Total 84 rows

CHART 2

4 rows		
40 rows		
40 rows		
63 sts	63 sts	28 sts

Total 154 sts

63 stitches wide and 40 rows long.

Divide the piece of graph paper accordingly, marking it off in 63-stitch sections and 40-row sections. See chart 2.

Now you can see that the first section, which will be Stitch Pattern A, has three sections $63 + 63 + 28$. You must mark colour two on three cards, colour three on three cards and colour four on three cards. A total of nine cards for the first section.

The second and the third sections must be treated in the same way, giving a total of 27 cards.

You will see that by making the design 80 rows long instead of 84 rows we could

save nine cards. It may also be possible to reflect your design, as I did on the Navajo rug. (I also re-used the cards for the end section, by turning them in the opposite direction). In order to play with the cards and utilise them to your best advantage you must thoroughly understand the ALTER functions on the console. Don't be deterred, it's great fun, but I warn you it is addictive.

The nine laser-printed sheets for this pattern and full instructions for programming the machine are available from Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 1NS. The cost will be £6 including postage and packing.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

In response to Mrs Wortley's request in the February issue of MKM, I am sending a copy of a pattern for a bobble hat with a shaped crown.

My students and I developed this pattern during the last autumn term at Reading Adult College. After Easter, I am tutor for a course on The Ribber which will last for the 11 weeks of the summer term, beginning Wednesday evening, 13th April. Anyone who would like to apply should contact the Sutton Centre, Crescent Road, Reading, Berkshire RG1 5ST. Tel: 0734 661100.

Please feel free to put the pattern in the magazine if you wish.

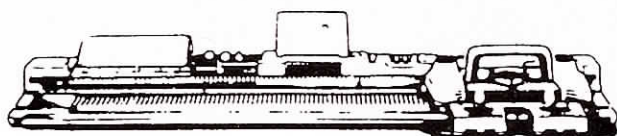
Yours sincerely,
Cathy Humphreys
Reading, Berkshire.

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BOBBLE HAT WITH SHAPED CROWN IN 4-PLY

SIZES

Baby [Small, Medium, Large].

TENSION

This is not critical. Use the stitch size you usually use for 4-ply.

BRIM

With ribber in position, push up 108 [120, 132, 144] needles. Arrange for 1x1 rib. Knit 30 [40, 50, 60] rows rib. Arrange for st st.

TO WORK IN MOCK RIB

Arrange needles in 2x1 (2 out, 1 back) and work in half MT (eg. MT7, mock rib T3½). Knit 60 [80, 100, 120] rows at half MT. Pick up first row of sts and knit 1 row over all sts at MT.

BODY OF HAT

Knit 18 [24, 30, 36] rows. You can put a Fair Isle pattern here if you wish, or anything that will fit the number of rows.

CROWN

There are two ways of doing this.

METHOD 1

Bring first 18 [20, 22, 24] needles into HOLD. Set carriage to HOLD. Take off all the rest of the stitches on to waste yarn (WY). Set carriage back to work. Knit 2 rows. Dec 1 st each end of next and every alt row, using 2-pronged tool, until 4 sts are left. Arrange these into 2 sts and take off on WY. Return to body of hat stitches on WY, pick up 18 [20, 22, 24] sts and work as before. Repeat this until all the WY

sts have been worked. You will have 6 triangles.

Thread tail of yarn through the 12 remaining sts (6 x 2) and fasten off. Sew all seams.

METHOD 2

This is much neater, as the seams are worked as you go and are very flat. This is important for the baby size.

Work first triangle as for Method 1.

Triangle 2. Pick up 18 [20, 22, 24] sts as before. Carriage on right. K 1 row. Carriage on left. On right-hand edge, pick up the first long loop from the first triangle and place on first needle of 2nd triangle. K 1 row. Dec 1 st at each end on next and every alt row with 2-pronged tool until 4 sts remain and, AT THE SAME TIME, pick up a long loop whenever the carriage is on the left and place on the right-hand edge needle. Arrange sts to make 2 sts and take off on WY. Repeat instructions for Triangle 2 to the last triangle.

LAST TRIANGLE

Pick up the last lot of stitches, taking care not to twist the crown.

Row 1: Place the first long loop of the 1st triangle on the left-hand edge st. K 1 row.

Row 2: Place the first long loop of the 5th triangle on the right-hand edge st. K 1 row.

Dec 1 st each end of next and every alt row until 4 sts remain and, AT THE SAME TIME, pick up a long loop at the opposite end to the carriage, every row. Arrange to get 2 sts. Take off on WY. Thread the tail of yarn through the 12 sts on WY and fasten off. Tie off all triangle end yarns. Sew in all tails, then sew body seam and brim seam. The hat may be finished off with a tassel, a pom-pom or a button.

instruction book – skirt shaping.

I knew in my bones it would be hard going when I read 'The stitch pattern drawing 1410 is 7 squares wide... but the machine's program does not allow you to enlarge from a width of 7. Instead work as though it were a width of 5'. How does one explain to a computer that it must make 7 = 5?

Then it goes on to cheat some more by pretending that there are 180 needles instead of 179, so that the calculation will work out to a whole number (36) whereas it is really 35.8. Does one round up or down in such a case?

Establishing the number of rows is equally fraught. If one black pattern square represents two rows of knitting and there are two squares at the waist end of the pattern, that should give four rows of knitting. So why do you 'have to assume that at the waist you will knit 6 rows per pattern repeat'? It further confuses the issue by recommending that the height be multiplied four or five times.

Thank you again for your demystification process, do please carry on to the bitter end.

Yours sincerely,
Kathleen Howard
Bridlington, East Yorkshire.

Dear Anne,

Being a keen machine knitter I read MKM which I look forward to every month. I am particularly interested in the tips on the readers' letters page. I liked the idea of Mrs Gordon in the January issue, but, what about the many female knitters who haven't anyone to saw pieces of wood and glue them together?

Not to worry, just go along to any store or shop that sells TVs and ask for a piece of polystyrene. I'm sure they will oblige, or you could even use a flat ceiling tile. Place it on your knitting table and just stick into it, bodkin, scissors, transfer tools, knitting needle for pulling hems – anything really.

Yours sincerely,
Danny Britton
Talywaun, Gwent.

Dear Anne,

Being a fascinated beginner to machine knitting and having bought a new Brother KH864 in December '93 including several back issues of MKM

and had the basics taught, I forged ahead with my favourite raglan sweaters encouraged by the many articles in your magazines.

However, picking up the stitches to finish the fold-down neckband proved elusive. Disaster struck! Start again, experiment – an idea.

Having reached the stage of picking up stitches from sleeves, back and front I removed the original waste yarn. Knit side facing, I knitted 12 rows of blue waste yarn and removed. Then I picked up stitches once more leaving the new blue waste yarn behind the knitting, out of the way. I knitted the neckband, finished with white waste yarn and removed.

When the neckband is folded over there are now two beautifully clear contrasting rows, every stitch highlighted, ready to pick up by hand.

I hope this is of interest to other readers, especially to beginners like myself.

Yours sincerely,
Wally Skelton
Brigg, South Humberside.

Dear Anne,

My Passap 6000 recently suffered a spectacular jam due to a needle slipping out of place. I changed the needle as a safety measure, but from then on it continued to stick and jamming of the locks became commonplace. The needle worked perfectly well when I slid it up and down by hand, but always jammed under the carriage. Eventually I discovered that the needle only stuck under sideways pressure and I checked the beds carefully. Sure enough, there was a shallow but sharp notch in the channel guide and the needle head just fitted into this when pressed sideways. A new channel soon solved the problem but I would advise fellow knitters always to inspect the bed after a jam, using a magnifying glass if necessary, because damage here leads to persistent problems which are very hard to solve later.

Yours sincerely,
Jim Greenough
Little Stretton, Shropshire.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

Many, many thanks for Eileen Metcalf's series of lucid articles on Passap programming. Her translation of all the

obscurities into plain and understandable language is brilliant. Please, please don't call it a day until she's covered pages 121 and 122 of the

THE EDGE ON STYLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Yeoman Fifty/Fifty 2-ply. (Yarn Guide No. 6.)
2 x 350g cones in Willow (MC).
8 buttons.
2 stitch holders

GARMENT WEIGHT

Finished garment in first size weighs 375g.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 100 [104, 110, 116] cm, 39½ [42, 43½, 45½] in.
Length to shoulder 63 [64, 65, 66] cm, 24½ [25, 25½, 26] in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch using 2 strands of yarn (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Use 2 strands of yarn together throughout.

SHAPE ARMHOLES

Cast off 6 [7, 8, 9] sts at beg of next 2 rows and 4 sts at beg of foll 2 rows. Dec 1 st (2 sts in) at each end of next and every foll alt row until 94 [98, 104, 110] sts rem. K 39 [43, 49, 53] rows.

SHAPE NECK

Using a length of MC, cast off centre 36 [36, 40, 40] sts. Using nylon cord, K 29 [31, 32, 35] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 13 [15, 16, 19] sts

rem. K 10 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

POCKET LININGS

Using MC, cast on 32 sts by hand. Set RC at 000. Using MT, K 52 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and

using MC, cast on 58 [62, 66, 70] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, cont in cable patt from chart 1 over centre 6 sts. K 52 rows. Cont in st st.

PLACE POCKET LINING

Transfer centre 32 sts on to a st holder. With P side facing, replace pocket lining sts on to empty Ns. K 60 rows. K 1 row extra for left front only **.

*** SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge of next and every foll 5th row until 47 [51, 55, 59] sts rem. K 1 row.

SHAPE ARMHOLE

Cont to dec at front edge on every 5th row from previous dec and, AT THE SAME TIME, cast off 6 [7, 8, 9] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at beg of next and every foll alt row until 24 [27, 30, 33] sts rem. Cont to dec at front edge only on every 5th row from previous dec until 13 [15, 16, 19] sts rem. K 16 [15, 11, 15] rows. Cast off ***.

LEFT FRONT

Work as for right front to ** noting alteration in number of rows worked, then from *** to ***, reversing shapings by reading right for left.

SLEEVES

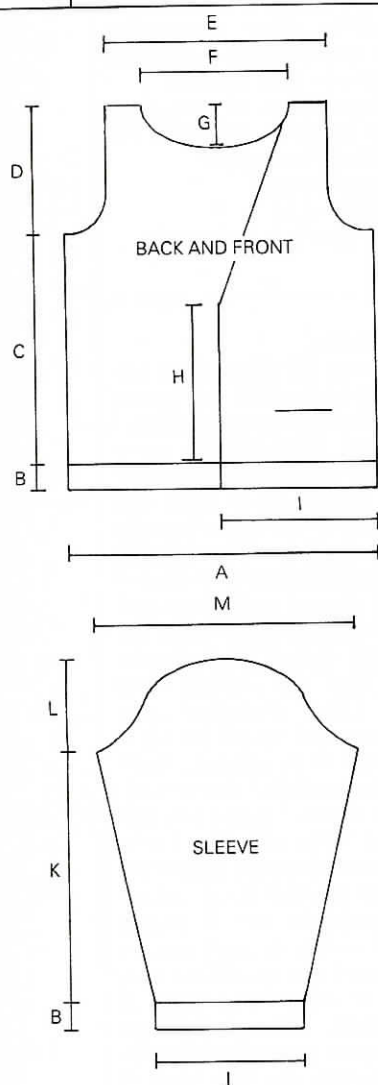
With carriage at right and using MC, cast on 62 [66, 68, 70] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st (2 sts in) at each end of next and every foll 7th [7th, 6th, 6th] row until there are 110 [114, 120, 124] sts. K 14 [14, 25, 19] rows. RC shows 180.

SHAPE TOP

Cast off 6 [7, 8, 9] sts at beg of next 2 rows and 4 sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 32 [30, 28, 26] sts rem. K 1 row. Cast off 6 [5, 4, 3] sts at beg of next 2 rows. Cast off rem 20 sts.

BACK

With carriage at right and using MC, cast on 132 [138, 146, 154] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 18 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 164 rows.



- A = 50.5 [53, 56, 59] cm
- B = 4 cm
- C = 38 cm
- D = 21 [22, 23, 24] cm
- E = 36 [37.5, 40, 42] cm
- F = 26 [26, 28, 28] cm
- G = 7 cm
- H = 26 cm
- I = 22 [23.5, 25, 26.5] cm
- J = 23.5 [25, 26, 26.5] cm
- K = 41.5 cm
- L = 15 [16, 17, 18] cm
- M = 42 [43.5, 46, 47.5] cm

9/10



10 PERFECT PLEATS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Yeoman Fifty/Fifty 2-ply. (Yarn Guide No. 6.)
1 x 350g cone in Loden (C).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in first size weighs 245g.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit hips 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Knitted length 64 cm, 25 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch using 2 strands of yarn (tension dial approximately 7).
31.5 stitches and 10 cm, 4 in measured over stocking stitch using 1 strand of yarn for pleats. Each pleat measures approx 3.5 cm when pleated on MT-6 (tension dial approximately 1).

For perfect results, please check your tension carefully.

KNITTING NOTES

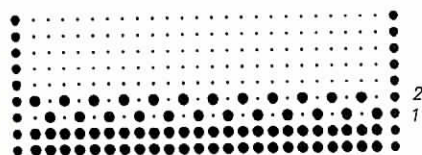
We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
Use 2 strands of yarn together for skirt yoke.
Use 1 strand of yarn for pleated section of skirt.

YOKE (MAKE 2)

Using C, cast on 122 [128, 136, 144] sts at centre by hand. Set RC at 000. Using MT, K 2 rows. Push 36 Ns at opposite end to carriage to HP on next 2 rows. Push 12 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. K 3 rows. Dec 1 st (2 sts in) at each end of next and every foll 3rd row until 96 [102, 110, 118] sts rem. K 2 rows. RC shows 52.

WAISTBAND

Using MT-2, K 12 rows. Using MT+2, K 1 row. Using MT-2, K 12 rows. Using WY, K a few rows and release from machine.



PUNCHCARD CHART



ELECTRONIC CHART

PLEATS (KNITTED SIDEWAYS)

Push 164 Ns at centre to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MT-6 and C, K 26 rows. * Release card and cont in tuck st. K 2 rows. Lock card on first row. Cont in st st. K 10 rows. Release card and cont in slip st. K 2 rows. Lock card on first row. Cont in st st **. K 30 rows *. Rep from * to * 24 [25, 26, 27] times more, then from * to ** once. K 4 rows. (26 [27, 28, 29] pleats.) Using WY, K a few rows and release from machine.

TO JOIN SEAM

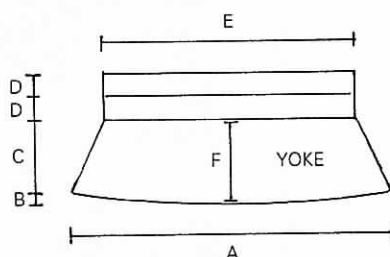
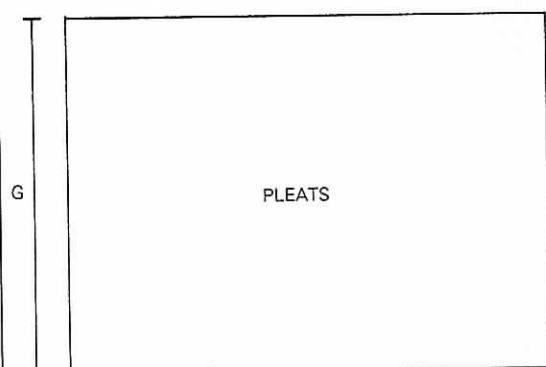
Push 164 Ns to WP. With K side facing, replace sts from first row worked in C on to Ns. With P side facing, replace sts from last row worked in C on to same Ns. Using MT+3 and C, K 1 row. Cast off.

PRESSING

Fold pleats using tuck rows to form outside fold of pleat and slip st rows the underside fold. Tack pleats into position at top edge. With wrong side facing, pin out yoke to measurements given. Press carefully, following instructions on cone band. Gently steam pleats into position.

MAKING UP

Place a marker at waist edge on opposite side to seam. Join side seams in yoke. Pin yoke over top edge of pleats, matching WY marker to right side seam and seam of pleated section to left side seam of yoke. Backstitch through cast on sts. Fold waistband in half to inside and slip st loosely in position, leaving 5 cm, 2 in open at right side seam. Insert elastic and join ends. Close waistband opening.



A = 46.5 [49, 52, 55] cm
B = 1.5 cm
C = 10.5 cm
D = 3 cm
E = 36.5 [39, 42, 45] cm
F = 12 cm
G = 52 cm

BUTTONHOLE BAND

With carriage at right and using MC, cast on 26 sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Using MT-6/MT-6, K 1 row. Transfer sts for lace and cable patt from chart 2. Set RC at 000. Using MT-3/MT-3, cont in patt from chart 2, making 8 buttonholes as indicated. RC shows 130. Cont in patt omitting buttonholes until long enough to go along front edge and around half of back neck. Cast off.

BUTTON BAND

Work as for buttonhole band, omitting buttonholes and reversing patt from chart.

POCKET TOPS

With carriage at right and using MC, cast on 32 sts at centre in 1x1 rib. K 5 tubular

rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 11 rows. Transfer sts for st st. With P side facing, replace sts from st holder on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Catch down pocket linings on to inside and ends of pocket tops neatly to right side. Sew front borders into position and join centre back seam. Finish buttonholes and sew on buttons to correspond.

CHART 1

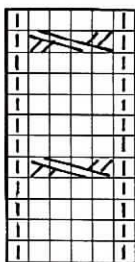
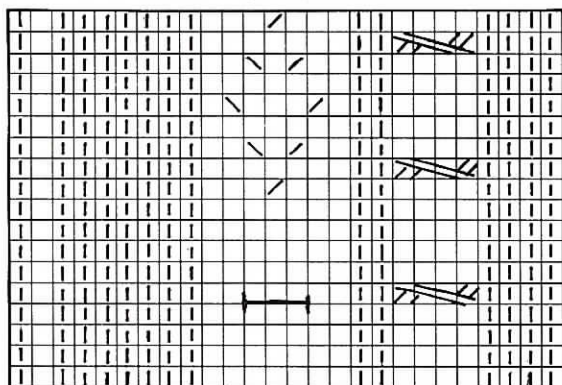


CHART 2



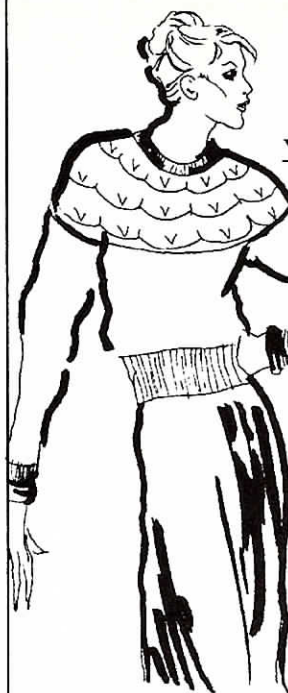
1 = St on ribber for chart 2 or drop st and reform using a latch tool on chart 1

= Cross 2 sts at right in front of 2 sts at left

= Transfer st to adjacent N at right

= Transfer st to adjacent N at left

= Make a buttonhole over 3 Ns



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Brother Colour Changer 820	£7	Bond Original	£69
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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Direct Knitting Harmony Pearl 2/30s, used double throughout. (Yarn Guide for 2 strands No. 8.)

2 x 500g cones in Blue (MY).

Pair drop/raglan shoulder pads (optional).

GARMENT WEIGHT

Finished garment in second size weighs 490g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting and Sewing Supplies, 769-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-34 [34-36, 38-40] in.

Actual size 94 [105, 114] cm, 37 [41 1/2, 45] in.

Length to shoulder 65 [67.5, 72.5] cm, 25 1/2 [26 1/2, 28 1/2] in.

Sleeve seam 45 [45, 47.5] cm, 18 [18, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches (on each bed) and 72 rows to 10 cm, 4 in measured over tuck rib pattern (Stitch Pattern A) (stitch size approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare punchcard or reader sheet from the charts provided.

Duo 80 - Stitch Pattern A - Place a pusher in working position under every front bed needle in work. Set lock on N/AX←, Deco on 2.

E6000 - Stitch Pattern A - Knit Tech 138. Set as console. Put in programme, using cast on of your choice, then switch off console. Cast on and work hem as instructed, then switch on console. Start Pos ENT. Start C on ENT. When cast on shows, press ABC to commence St Patt A.

Instructions are given for a tubular hem to give a firm edge. For a softer look and less firm edging, K/K rib may be substituted. Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on front bed.

For the purpose of this pattern, RC means RC on the lock, not on the console, unless otherwise stated.

on 2 and stitch size to 4/4 * K 288 [306, 324] rows. Place marker at each end **. K 162 [162, 180] rows. RC shows 450 [468, 504].

SHAPE SHOULDERS

Remember to return pushers

under empty Ns to blocking rail. Cast off 3 [3, 4] sts on each bed at beg of next 16 [8, 16] rows and 4 sts on each bed at beg of foll 2 [10, 2] rows. Cast off rem 30 [32, 32] sts on each bed.

FRONT

Work as for back to **. K 118 [118, 126] rows.

SHAPE NECK

Note number in window of card holder (E6000 - Note RC number on console). Using a length of MY, cast off centre 16 sts on each bed and return pushers under these Ns to blocking rail. Using separate lengths of nylon cord, K sts at left by hand, taking Ns down to NWP. Return pushers at left to blocking rail. Cont on rem sts for first side. (Remember to return pushers to blocking rail when dec.) Dec 1 st on each bed at neck edge on every row until 31 [35, 39] sts rem on each bed, then on every foll alt row until 28 [32, 36] sts rem on each bed. K 34 [33, 43] rows.

SHAPE SHOULDER

Remember to return pushers under empty Ns to blocking rail. Cast off 3 [3, 4] sts on each bed at beg of next and foll 3 alt rows, K 1 row. Cast off 3 [4, 4] sts on each bed at beg of next and foll 3 alt rows, K 1 row. Cast off rem 4 sts on each bed. Return pushers to blocking rail. Unravel nylon cord over rem Ns, bringing Ns back to WP. Arrange pushers under every front bed N in WP. Turn card to noted number. Programme card with deco and clip deco to lock. (E6000 - Return to noted RC number on the console.) Set lock on N/AX← and deco on 2. Finish to correspond with first side, reversing shapings.

SLEEVES

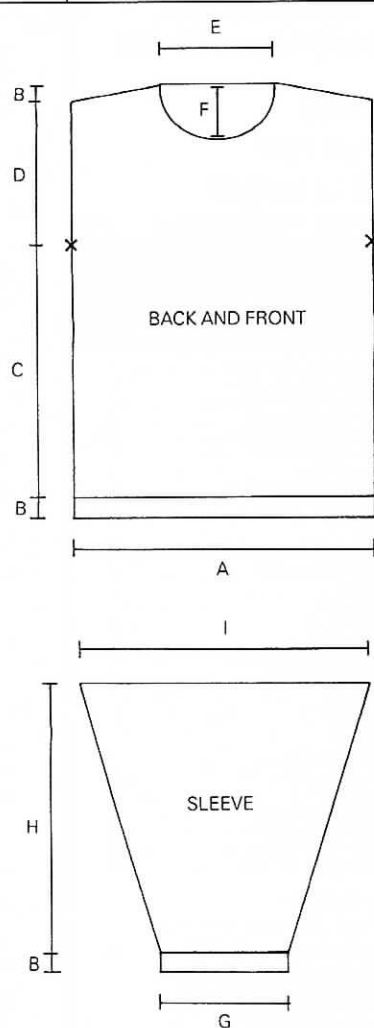
Handle down. Orange strippers. Set up 36 [38, 42] Ns on each bed at centre in WP for full needle rib. Work as for back from * to *. Shape sides by inc 1 st on each bed at each end of next and every foll 12th [13th, 12th] row until there are 50 [72, 46] sts on each bed, then on every foll 13th [14th, 13th] row until there are 82 [82, 90] sts on each bed. K 25 [27, 25] rows. RC shows 306 [306, 324]. Transfer sts to front bed. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 110 [120, 126] Ns on each bed at centre in WP

BACK

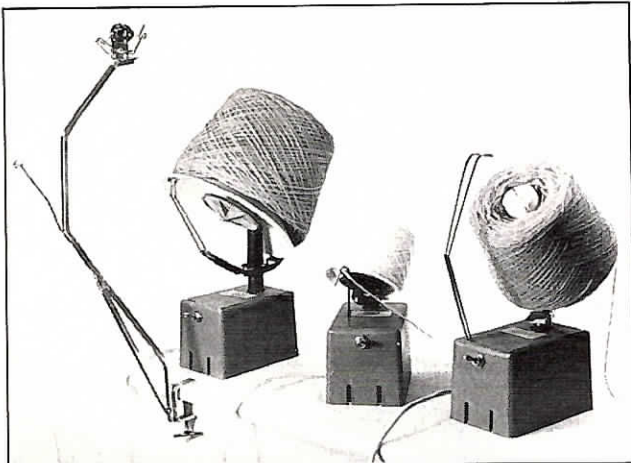
Handle down. Orange strippers. Set up 86 [96, 104] Ns on each bed at centre in WP for full needle rib. * Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 4 rows. Set RC at 000. Black strippers. Set stitch size to 5/5, K 26 rows. Set lock on N/N, K 1 row. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock (E6000 - Pattern A as given in Notes). Orange strippers. Set RC at 000. Set lock on N/AX←, deco



- A = 47.5 [53, 57.5] cm
- B = 2.5 cm
- C = 40 [42.5, 45] cm
- D = 22.5 [22.5, 25] cm
- E = 16.5 [17.5, 17.5] cm
- F = 8.5 [8.5, 10] cm
- G = 20 [21, 23] cm
- H = 42.5 [42.5, 45] cm
- I = 45 [45, 50] cm



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for full needle rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock to CX/CX and stitch size to 4/4, K 4 rows. Set RC at 000. Black strippers. Set stitch size to 5/5, K 10 rows. Set stitch size to 5 1/2/5 1/2, K 16 rows. Release sts on each bed separately on to WY.

PRESSING

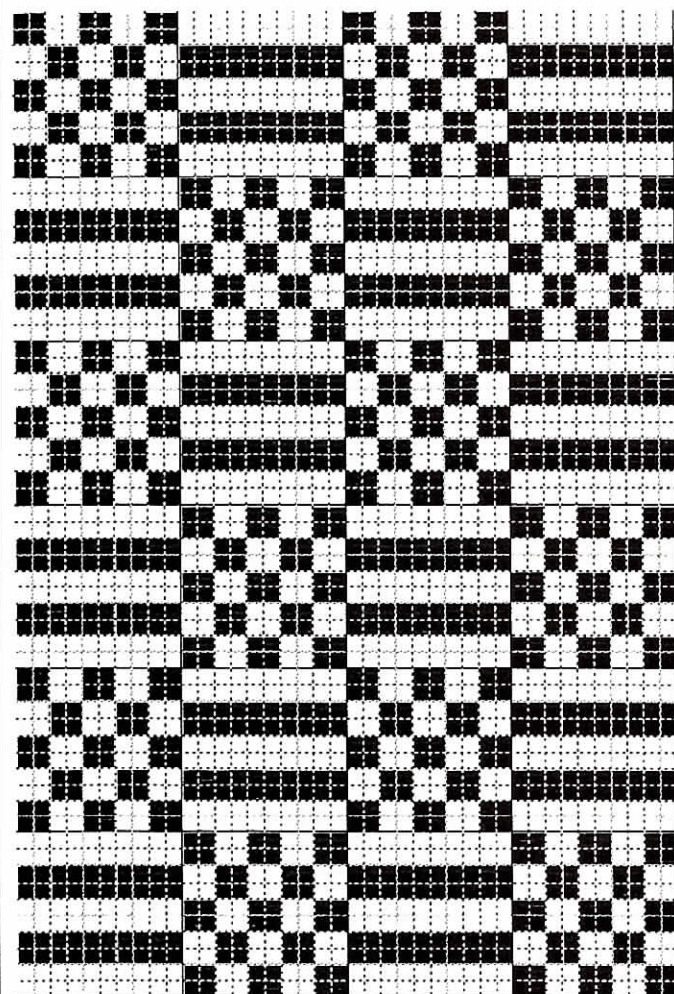
With wrong side facing, pin out all pieces to measure-

ments given. Lightly steam without pressing.

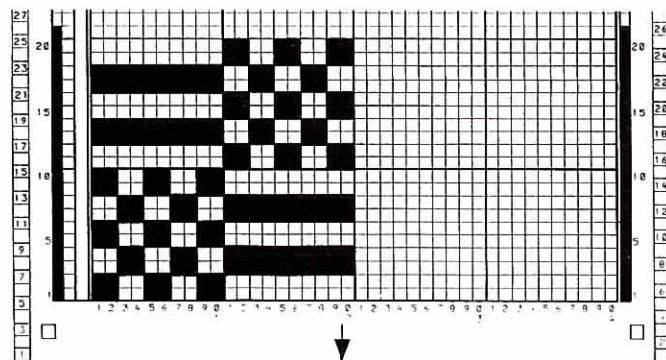
MAKING UP

Join shoulder seams. Set in sleeves between markers. Join neckband, side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side, slip st rem loops on the inside. Sew in shoulder pads.

STITCH PATTERN A - DUOMATIC 80



STITCH PATTERN A - E6000



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Diagram illustrating the pattern pieces for a shirt, showing dimensions and measurements.

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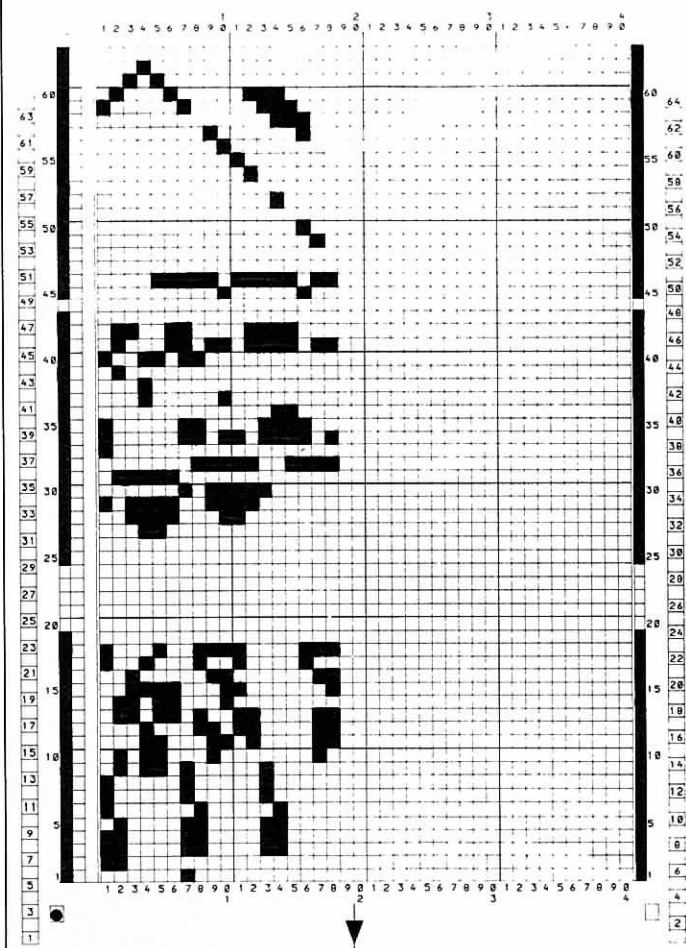
- Length: A
- Width: D
- Neckline depth: E
- Body length: C
- Hem width: B

SLEEVE:

- Length: G
- Width at top: H
- Width at cuff: F
- Cuff width: 21 cm

Measurements:

- A = 64 cm
- B = 5 cm
- C = 70 cm
- D = 21 cm
- E = 9 cm
- F = 30 cm
- G = 49 cm
- H = 58 cm



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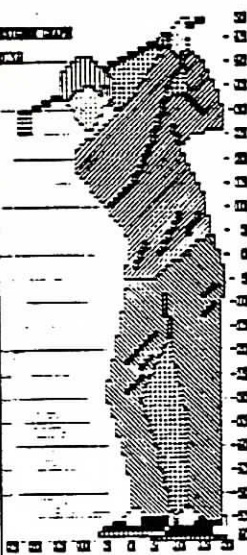
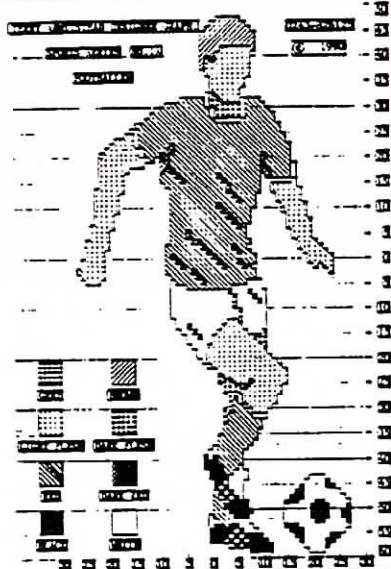
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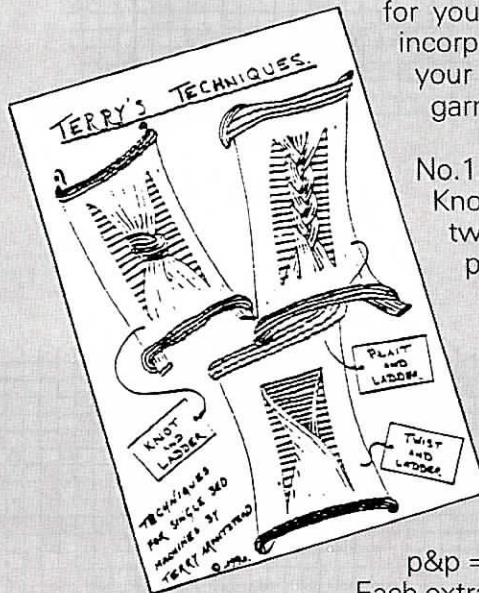
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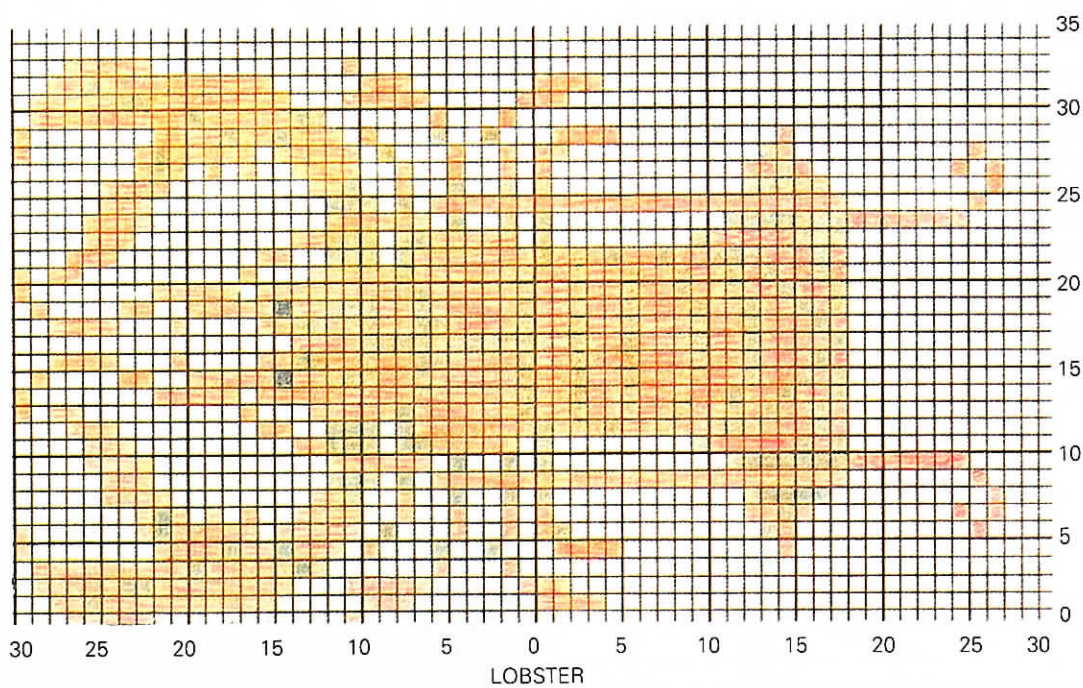
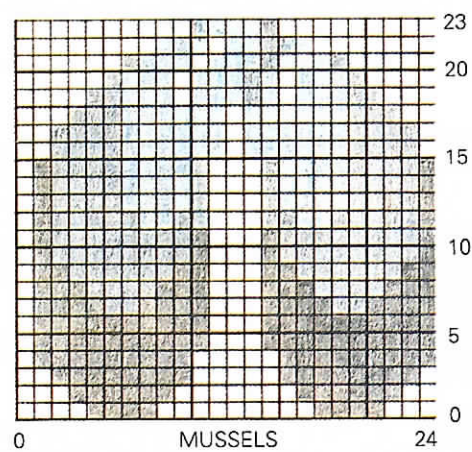
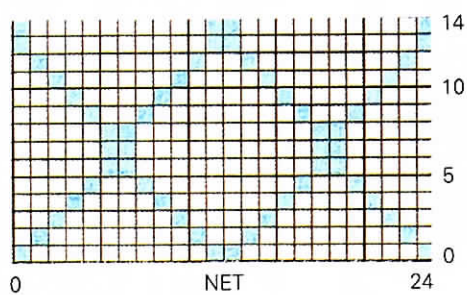
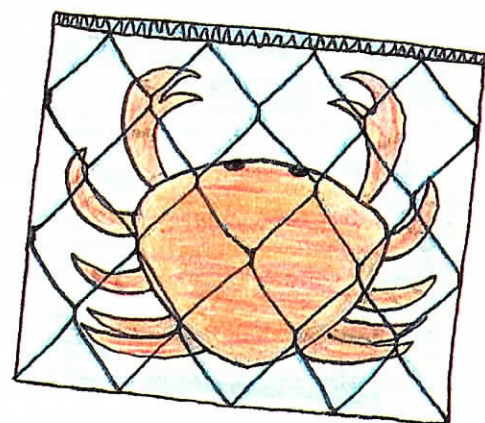
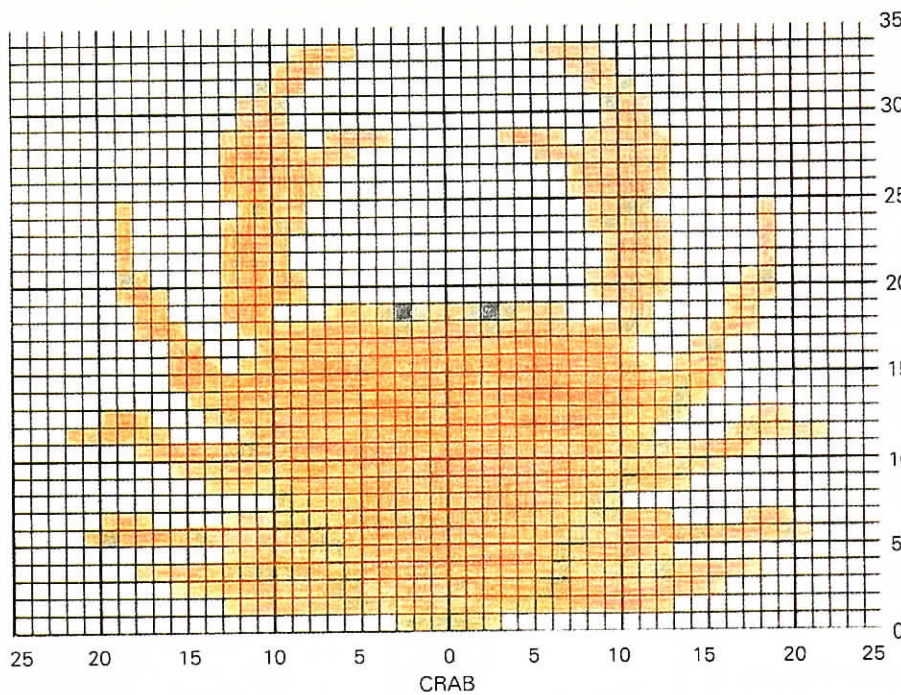
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CREATIVE INTARSIA

SHELL-FISH

For this month's inspiration, I have returned to my favourite subject, the sea-shore. This time it evokes thoughts of the early morning of a hot summer's day; a small fishing boat coming in with its catch; two children, out before breakfast, already exploring the rock-pools.

Terry Armitstead

The three motifs can be used as borders, rows of pattern or single motifs.

The net gives a pattern which can be used above borders or as an all-over pattern with single motifs dotted

about on top of it to suggest the fisherman's catch.

Another idea is to use the crab motif with the net-pattern on top of it on a patch-pocket (see illustration).



TERRY MASON

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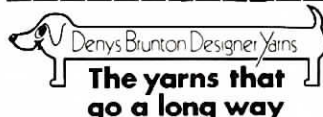
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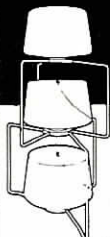
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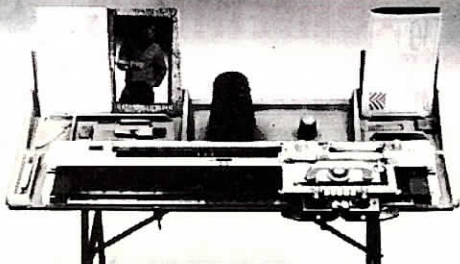
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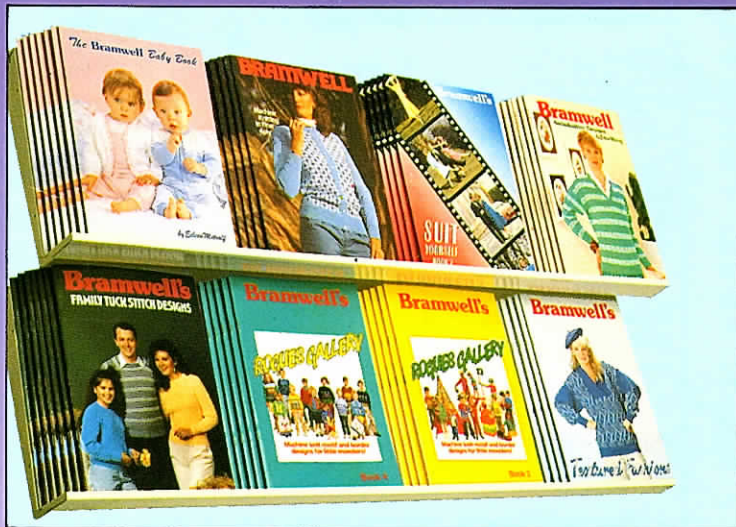
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